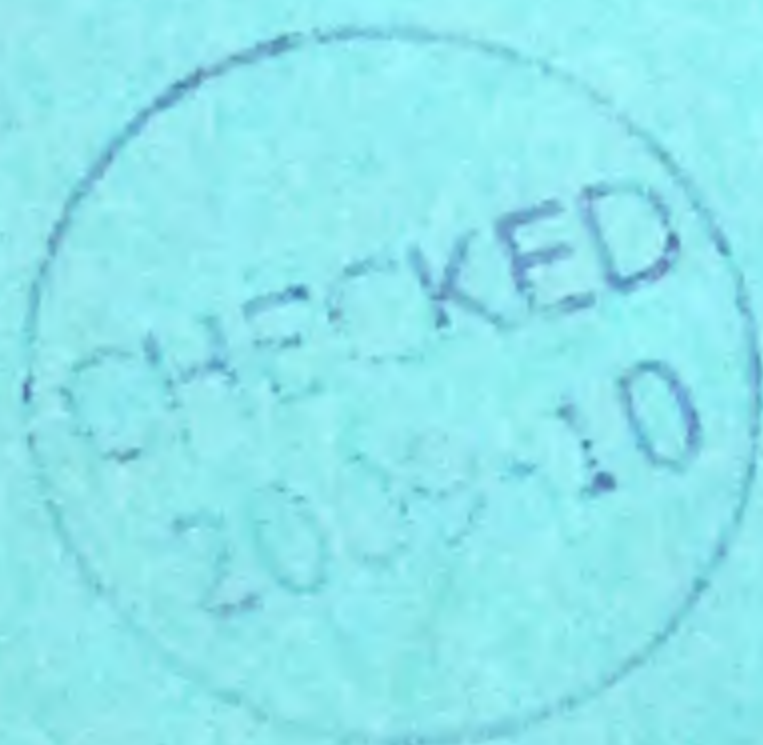

HOW TO
TALK
CORRECTLY



TO THE READER

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A POCKET MANUAL TO PROMOTE
Polite and Accurate Conversation,
WRITING AND READING,
Correct Spelling and Pronunciation:

WITH MORE THAN 500 ~~WORDS~~ IN SPEAKING AND
CORRECTED

DIRECTIONS HOW TO READ;
A Guide to the Art of Composition
AND PUNCTUATION.

[REVISED EDITION]

BY PROFESSOR DUNCAN

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HOW TO TALK

I.—THE PARTS OF SPEECH

THERE are different sorts of words, and their nature and bearing must be understood, if we would speak correctly. There are nine sorts of words, called parts of speech, as *Articles*, *Nouns*, *Pronouns*, *Verbs*, *Adjectives*, *Adverbs*, *Prepositions*, *Conjunctions*, and *Interjections*.

ARTICLES

THERE are two Articles, *a* or *an*, and *the*. They are placed before Nouns, to determine the extent of their meaning ; as, *a* girl, *an* arm, *the* table. *A* becomes *an* before words beginning with a vowel, or silent *h* ; as, *an* eagle, *an* hour, *an* ounce, *an* honour.

THE NOUN

ALL languages must have terms by which to express things. These terms are called *Nouns*, from the Latin word *nomen*, which signifies a name. All the names of material things, as *book*, *hat*, *apples*, *top* :—all names of ideas, as *hope*, *joy*, *sorrow*, *grief*, *pity*, are put in this class, and called *Nouns*.

Nouns are *proper*, *common*, *abstract*, and *collective*. Proper nouns are the names of persons, places, or things personified ; as, *James*, *London*, *Leeds*, &c.—Common nouns are names used to designate one or more of a class of beings or things, as, *dog*, *cow*, *horse*, *field*. Abstract nouns denote some quality, state or action, as *poverty*, *cleverness*. Collective nouns denote groups of things considered as a whole, as *flock*, *crowd*.

Nouns have two *Numbers*, singular and plural. Words denoting one article or thing are singular, as *man*, *horse*, *tree*.

Nouns denoting more than one are of the plural number ; as *men*, *horses*, *trees*. The plural number of nouns is usually formed by adding *s* or *es* to the singular ; as *book*, *books* ; *box*, *boxes* ; *sofa*, *sofas* ; *church*, *churches*.

The singular and plural affect the verb or action ; as: The farmer cuts grass—but it would be improper to say, The farmer cut grass. The men lead it—but it would be wrong to say, The men leads it. Recollect then that a singular noun must have a singular verb ; as, The man cuts it ; and a plural noun must have a plural verb ; as, the men cut it. Many persons speak very incorrectly, when they say, The men writes ; it should be, write ; or, The things please, not The things pleases.

Nouns have *Gender*, masculine, feminine, and neuter. The masculine gender denotes the male sex ; as, *man*, *father*, *boy*. The feminine gender denotes the female sex ; as *woman*, *mother*, *girl*.

The neuter gender denotes the absence of sex ; as *house, table, chair*. Some nouns are equally applicable to both sexes, they are spoken of as being common gender ; as *cousin, friend, neighbour*. The gender is usually determined by the reading about them, either before or after them.

Nouns have *Person* ; namely, the *first person* ; as, *I* John saw these things. The name of the person, or thing addressed, is the *second person* ; as, *Edward*, come to me. The name of the person or thing spoken of is the *third person*, as, *My brother* came last night.

Nouns have three *Cases*. Nominative, Possessive, and Objective.

The nominative case denotes the noun as the subject of a verb ; as, *The dog* runs, *Man* is mortal.

The possessive case is that form of the noun which is used to denote the relation of possession ; as *Shakspeare's* pen, *Cæsar's* sword, *The earth's* fertility.

The objective case is so called because it expresses the object upon which the action of the verb falls ; as *Science* promotes *happiness*.

Note, however, that there are two kinds of Objects. The first, the *Direct*, stands for the thing towards which the action of the verb is directed. The second, the *Indirect*, stands for the person or persons to whom or for whom an action is done. *Example*.—*The girl* gave me a book. *Book* is Direct. *Me* is Indirect.

THE PRONOUN

As it would not sound well to repeat the noun or name continually in the same sentence, another part of speech was adopted to supply its place, and called the *pronoun*, that is, *for-noun*—something used for or in place of a noun.

If there were no pronouns in our language, we should be compelled to talk in the following very awkward and tiresome way:—"William went to the barn, where William found three hen's eggs in a nest on the haymow; William took the hen's eggs to William's mother, and William's mother told William that William's mother would make a custard for William."

But instead of repeating William and mother, we use pronouns in place of those nouns; thus: "William went to the barn, where *he* found three hen's eggs in a nest on the haymow, *which* *he* took to *his* mother, *who* told *him* that *she* would make a custard for *him*."

Pronouns are of four classes, viz.—*Personal, Demonstrative, Relative, Interrogative*.

A personal pronoun shows its person by its form—I, etc. The simple personal pronouns are five; as, *I* of the first person, *thou* of the second person, *he*, *she*, and *it*, of the third person. The compound personal pronouns are also five; as, *myself*, of the first person; *thyself*, of the second person; *himself*, *herself*, and *itself*, of the third person.

A demonstrative pronoun is a definite word used

to supply the place of the word which it limits ; as “ *That* is not what I intended.” This, that, these, those, all, both, each, either, neither, none, one, other, such, some, and several, are often used as demonstrative pronouns.

A relative pronoun represents an antecedent word or phrase ; as, *who*, *which*, *what*, and *that* ; and their compounds *whoever*, or *whosoever*, *whichever*, or *whichsoever*, *whatever*, or *whatsoever*. *Who* is applied to persons ; *which*, to animals and things. *What* is a kind of double relative, equivalent to *that which*, or *those which*.

An *interrogative* pronoun is a pronoun with which a question is asked. These are *who*, *which*, and *what*.

MODIFICATIONS OF PRONOUNS

Pronouns have the same modifications as nouns ; namely, *persons*, *numbers*, *genders*, and *cases*.

The declension of a pronoun is a regular arrangement of its two numbers and three cases. The simple personal pronouns are thus declined :—

| FIRST PERSON | | |
|------------------------|-------------------|------------------|
| <i>Nominative</i> | <i>Possessive</i> | <i>Objective</i> |
| <i>Singular.</i> I, | my, or mine, | me. |
| <i>Plural.</i> We, | our, or ours, | us. |
| SECOND PERSON | | |
| <i>Nominative</i> | <i>Possessive</i> | <i>Objective</i> |
| <i>Singular.</i> Thou, | thy, or thine, | thee. |
| <i>Plural.</i> You, | yours, | you. |

NOTE.—The Second Person, Singular, is almost obsolete. In talking the second person Plural is used.

THIRD PERSON—*Masculine*

| <i>Nominative</i> | | <i>Possessive</i> | | <i>Objective</i> |
|-------------------|-------|-------------------|---------|------------------|
| <i>Singular.</i> | He, | | his, | him. |
| <i>Plural.</i> | They, | | theirs, | them. |

THIRD PERSON—*Feminine*

| <i>Nominative</i> | | <i>Possessive</i> | | <i>Objective</i> |
|-------------------|-------|-------------------|---------------|------------------|
| <i>Singular.</i> | She, | | her, or hers, | her. |
| <i>Plural.</i> | They, | | theirs, | them. |

THIRD PERSON—*Neuter*

| <i>Nominative</i> | | <i>Possessive</i> | | <i>Objective</i> |
|-------------------|-------|-------------------|---------|------------------|
| <i>Singular.</i> | It, | | its, | it. |
| <i>Plural.</i> | They, | | theirs, | them. |

The relative pronoun *who*, is thus declined :

| | | | |
|-------------|--------------------|-------------|-------------------|
| <i>Sin.</i> | Nominative, who, | <i>Plu.</i> | Nominative, who, |
| | Possessive, whose, | | Possessive, whose |
| | Objective, whom ; | | Objective, whom. |

Which, *what*, and *that* have no possessive case, and the nominative and the objective are the same in form.

THE VERB

EVERY thing *lives*, *moves*, or has *a being* ; and it is necessary in all languages to have a class of words by which to express the *act*, *being*, or *state* of things. These words are called *verbs*. The word verb signifies *the word—the word of words*. It is the vital principle—the moving power of a sentence. The Chinese call verbs *live words*, and

nouns *dead words*. Without a verb we cannot make a single sentence, nor even a simple proposition. "William—to the barn." We must supply the verb *went* before we can express the idea intended, or, indeed, any idea.

Verbs are divided into two chief classes—*Transitive* and *Intransitive*. A *transitive* verb expresses an action which passes over to an object; as, He *whips* his top. I *wrote* a letter. She *drank* coffee.

An *intransitive verb* is one the idea of which is complete without the addition of an object—in other words, one which expresses simply the being or state of its subject; as, He *sleeps*; The dog *runs*; I *am*.

Verbs have two forms, the *active* and the *passive*; as, Columbus *discovered* America. Here *discovered* is a transitive verb in the active form; but if we say, "America *was discovered* by Columbus," we express the same idea in the passive form of the transitive verb.

Verbs have Mood, Tense, Person, and Number. Mood denotes those forms which the Verb assumes in order to express the manner (Latin *modus*) in which an attribute is asserted of a subject.

1. A verb in the indicative mood simply indicates, asserts a fact, or asks a question; as He *teaches*; Do they *learn*?

2. A verb in the subjunctive mood expresses a fact conditionally; as, If I *were* there; Though

he *write* ; Unless they *remain*. The subjunctive is sometimes called the conditional.

3. A verb in the imperative mood expresses command or entreaty ; as, *Depart* thou ; *Come* to me ; *Let* us go.

4. A verb in the infinitive mood is not limited to any particular subject ; as, *To learn*, *To love*.

PARTICIPLES AND TENSES

A Participle is derived from a Verb, and it retains its signification, whilst it also performs the office of some other part of speech. Verbs have three participles ; as, the *Present* ; the *Past Indefinite* and the *Past Perfect*.

The present participle indicates a present act, being, or state ; as, *being*, *going*, *writing*.

The past indefinite participle implies a completion of the act, being, or state ; as, *been*, *gone*, *written*.

The past perfect participle implies a previous completion of the act, being, or state ; as, *having been*, *having gone*, *having written*.

The present participle is always formed by adding *ing* to the root of the verb. The past indefinite participle is regularly formed by adding *ed* to the root of its verb ; but the past indefinite participles of the irregular verbs are variously formed. The past perfect participle is formed by prefixing *having*, *being*, or *having been*, to the simple participle.

Tense is a modification of verbs denoting the relation of *time*. Verbs have six tenses :—

The present tense denotes present time ; as, I *write* ; I *am writing* a book ; I *walk* ; We *do* frequently *walk*.

The past tense denotes past time ; as, I *wrote* a book ; We *walked* to Windsor.

The past perfect tense denotes time past at some other past time mentioned ; as, I *had written* the book before I returned to the South ; We *had* already *walked* as far as Windsor.

The present perfect tense denotes past time completed in or connected with the present ; as, I *have written* a book ; I *have been writing* a long time ; We *have returned* from Windsor.

The future tense denotes future time ; as, I *shall write* a book after I return ; They *will return* from Windsor to-morrow.

The future perfect tense denotes time past as compared with some future time specified ; as, I *shall have written* the book before I return ; They *will have been gone* three weeks.

PERSON AND NUMBER

VERBS have *three persons*, first, second, and third. Verbs have *two numbers*, singular and plural, attributed to them, to correspond with the twofold distinction in personal pronouns.

The *Conjugation* of a Verb is a regular

arrangement of its moods, tenses, persons, numbers, and participles.

Verbs are distinguished as under :—

A regular verb is a verb the past tense of which is formed by the addition of *d* or *ed* to the root ; as love, loved ; act, acted.

An irregular verb is one the past tense of which is not formed by the addition of *d* or *ed* to the root ; as am, *was* ; lay, *laid*.

A defective verb is one that is not used in all its modes and tenses.

An auxiliary or helping verb is one by the help of which another verb is conjugated.

PRESENTCan, may, must, and shall ; and
PASTCould, might, and should,

are always auxiliaries.

PRESENTAm, be, do, have, and will ; and
PASTWas, did, had, and would,

are used both as auxiliaries and as principal verbs.

Conjugation of the Irregular Verb, TO BE.
Principal Parts—Am,—Was,—Being,—Been.

INDICATIVE MOOD

PRESENT TENSE

Singular.—1. I am.——2. Thou art. 3. He, she, or it is.——*Plural.*—1. We are.——2. You are.——3. They are.

☛ The figures mean *first person, second person, third person.*

PRESENT PERFECT TENSE

Singular.—1. I have been.——2. Thou hast been.
 ——3. He has been.——*Plural.*—1. We have been.
 ——2. You have been.——3. They have been.

PAST TENSE

Singular.—1. I was.——2. Thou wast.——3. He was.——*Plural.*—1. We were.——2. You were——
 3. They were.

PAST PERFECT TENSE

Singular.—1. I had been——2. Thou hadst been.
 ——3. He had been.——*Plural.*—1. We had been.
 ——2. You had been.——3. They had been.

FUTURE TENSE

Singular.—1. I shall be.——2. Thou wilt be.——
 3. He will be.——*Plural.*—1. We shall be.——
 2. You will be.——3. Thy will be.

FUTURE PERFECT TENSE

Singular.—1. I shall have been.——2. Thou wilt have been.——3. He will have been.——*Plural.*—
 1. We shall have been.——2. You will have been.
 ——3. They will have been.

SUBJUNCTIVE MOOD

PRESENT TENSE

Singular.—1. If I be.——2. If thou be.——3. If he be.——*Plural.*—1. If we be.——2. If you be.——
 3. If they be.

PAST TENSE

Singular.—1. If I were.——2. If thou wert.——
 3. If he were.——*Plural.*—1. If we were.——2. If you were.——3. If they were.

IMPERATIVE MOOD

PRESENT TENSE

Singular.—2. Be thou, or Do thou be.——

Plural.—2. Be you, or Do you be.

INFINITIVE MOOD

PRESENT TENSE.....To be.

PRESENT PERFECT TENSETo have been.

PARTICIPLES

PRESENTBeing.

PAST INDEFINITE.....Been.

PAST PERFECTHaving been.

Conjugation of the Regular Verb, TO LOVE.

INDICATIVE MOOD

PRESENT TENSE

Singular.—1. I love.——2. Thou lovest.——3. He loves.——*Plural.*—1. We love.——2. You love.——3. They love.

PRESENT PERFECT TENSE

Singular.—1. I have loved.——2. Thou hast loved,——3. He has loved.——*Plural.*—1. We have loved.——2. You have loved.——3. They have loved.

PAST TENSE

Singular.—1. I loved.——2. Thou lovedst.——3. He loved.——*Plural.*—1. We loved.——2. You loved.——3. They loved.

PAST PERFECT TENSE

Singular.—1. I had loved.——2. Thou hadst loved.

- 3. He had loved.——*Plural.*—1. We had loved.
 ——2. You had loved.——3. They had loved.

FUTURE TENSE

- Singular.*—1. I shall love.——2. Thou wilt love.
 ——3. He will love.——*Plural.*—1. We shall love.
 ——2. You will love.——3. They will love.

FUTURE PERFECT TENSE

- Singular.*—1. I shall have loved.——2. Thou wilt have loved.——3. He will have loved.——*Plural.*—
 1. We shall have loved.——2. You will have loved.
 ——3. They will have loved.

SUBJUNCTIVE MOOD

PRESENT TENSE

- Singular.*—1. If I love.——2. If thou love.——
 3. If he love.——*Plural.*—1. If we love.——2. If
 you love.——3. If they love.

PAST TENSE

1. If I loved.——2. If thou loved, etc., etc.

IMPERATIVE MOOD

- Singular.*—2. Love thou, or Do thou love.——*Plural.*
 —2. You love.

INFINITIVE MOOD

- Present.*—To love.——*Present Perfect Tense.*—To have
 loved.

PARTICIPLES

- Present.*—Loving.——*Past Indefinite.*—Loved. 8594
Past Perfect.—Having loved.

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PASSIVE VOICE—TO BE LOVED

INDICATIVE MOOD

PRESENT TENSE

Singular.—1. I am loved.——2. Thou art loved.——
 3. He is loved.——*Plural.*—1. We are loved.——
 2. You are loved.——3. They are loved.

PRESENT PERFECT TENSE

Singular.—1. I have been loved.——2. Thou hast
 been loved.——3. He has been loved.——*Plural.*—1.
 We have been loved.——2. You have been loved.——
 3. They have been loved.

PAST TENSE

Singular.—1. I was loved.——2. Thou wast loved.
 ——3. He was loved.——*Plural.*—1. We were loved.
 ——2. You were loved.——3. They were loved.

PAST PERFECT TENSE

Singular.—1. I had been loved.——2. Thou hadst
 been loved.——He, etc., etc.

FUTURE TENSE

Singular.—1. I shall be loved.——2. Thou wilt be
 loved, etc., etc.

FUTURE PERFECT TENSE

Singular.—1. I shall have been loved, etc., etc.

SUBJUNCTIVE MOOD

PRESENT TENSE

Singular.—1. If I be loved.——2. If thou be loved.
 ——3. If he be loved.——*Plural.*—1. If we be loved.
 ——2. If you be loved.——3. If they be loved.

PAST TENSE

Singular.—1. If I were loved.——2. If thou wert loved.——3. If he were loved.——*Plural.*—1. If we were loved, &c., &c.

IMPERATIVE MOOD

PRESENT TENSE

2.—Be loved, or Do thou be loved.——2. Be you loved, or Do you be loved.

INFINITIVE MOOD

Present Tense.—To be Loved.——*Present Perfect Tense.*—To have been loved.

PARTICIPLES

Present.—Being loved.——*Past Indefinite.*—Loved.——*Past Definite.*—Having been loved.

THE ADJECTIVE

Adjectives describe the qualities or attributes of Nouns ; as, A *handsome* woman ; *Sweet* apples ; A *loving* brother ; A *faithful* friend.

Adjectives have the following Degrees of Comparison :—

The diminutive degree denotes an amount of the quality less than the positive. It is formed by adding *ish* to the form of the positive ; as, salt, *saltish* ; blue, *bluish*.

The positive degree expresses quality in its simplest form without a comparison ; as, bright, happy.

The comparative degree expresses an increase or a decrease of the positive. It is formed by adding *er*, or the words *more* or *less*, to the form of the positive ; as, bright, brighter ; happy, happier, *more* happy.

The superlative degree expresses the highest increase of the quality of the adjective. It is formed by adding *est*, or the words *most* or *least*, to the form of the positive ; as, bright, brighter, brightest ; happy, happier, happiest.

Most adjectives of two or more syllables are compared by prefixing the words *more* and *most*, or *less* and *least*, to the positive ; as, beautiful, *more* beautiful, *most* beautiful ; gentle, *less* gentle, *least* gentle.

Some adjectives are irregularly compared ; as, *good*, *better*, *best* ; *little*, *less*, *least*.

THE ADVERB

The *adverb*, as its name implies (Latin *ad verbum*), is a word that is generally joined to a verb to modify its signification ; as, The fox ran *swiftly*. It sometimes, however, modifies an adjective or another adverb ; as, The enterprise is a *very* dangerous one ; but it will *most certainly* succeed.

Whatever is told of as coming to pass, must be conceived as happening *some time* and *somewhere* ; and, in every event, something must be affected *somewhat* and *somehow*. These four circumstances,

together with the idea of *number*, are usually expressed by *adverbs*. There are the following kinds :—

1. Adverbs of time are those which answer to the question *when ?* or *how often ?* as, *now, yesterday, hereafter, daily, weekly*.

2. Adverbs of place are those which answer to the question *where ? whither ?* or *whence ?* as *here, hither, hence, elsewhere*.

3. Adverbs of degree are those which answer to the question *how much ?* as, *chiefly, entirely, enough, sufficiently, almost*.

4. Adverbs of manner are those which answer to the question *how ?* or show *how* a subject is regarded ; as, *well, till, thus, so*.

5. Adverbs of number are those which answer the question *how many ?* as, *once, twice, often, frequently*.

THE PREPOSITION

A **PREPOSITION** is a word used to introduce a phrase and show the relation of its object to the word which the phrase qualifies ; as, " We came *from* London *to* Brighton."

The *prepositions* are about, above, after, against, along, amid, among, around, astride, at, before, behind, below, beside, between, beyond, by, ere, except, for, from, in, into, near, next, of, off, over, past, per, round, through, to, towards, under, unto, up, upon, with, within, &c.

THE CONJUNCTION

A CONJUNCTION is a word used to connect words and phrases of similar construction and to introduce sentences ; as, " John *and* Thomas ; " " *If* he repent, forgive him."

The following are Conjunctions :—also, although, and, as, because, before, both, but, either, or, else, further, howbeit, if, likewise, nay, neither, nor, now, provided, since, so, than, then, therefore, though, thus, wherefore, yet.

THE INTERJECTION

WE occasionally use words to express sudden or intense emotion—words which have no dependent grammatical construction, and no definite logical import ; as,

Wo! Wo! to the riders that trample thee down.

II.—THE ARRANGEMENT OF WORDS

IN the nine parts of speech, of which we have treated, you have all the elements of language ; but in order to make them " messengers of thought," you must put them together in a *determinate order*. Study well the following directions :—

RULE I. A noun made the subject of a verb must be in the nominative case ; as, *Seas* roll to waft me, *suns* to light me rise.

Pronouns, phrases, and sentences are also made the subjects of verbs ; as, "*He* resides in Liverpool." "*To do good* is the duty of all men." "*That all men are created free and equal* is a fundamental principle of our government."

The subject or nominative of a sentence always furnishes an answer to one of the questions who ? or what ? as, Who resides in Liverpool ? "*He.*" What is the duty of all men ? "*To do good.*"

RULE II.—A noun used to limit or describe another noun by denoting possession must be put in the possessive case ; as, "*John's* fortune is made." "*The man's* house is built."

When the thing possessed is the common property of two or three possessors, the sign of the possessive is given only to the last ; as, "*John and Mary's* garden," not "*John's and Mary's* garden."

But when the thing possessed is the individual and separate property of two or more possessors, the sign of the possessive must be repeated ; as, "*That is the surgeon's and the physician's* opinion."

RULE III.—A noun made the object of an action or relation must be put in the objective case ; "*For the angel of death spread his wings* on the blast."

In the foregoing line the noun *wings* is the object of an action expressed by the verb *spread*,

and the noun *blast*, the object of a relation denoted by the preposition *on*.

The governing preposition is often suppressed ; as, " He taught *them* grammar "—that is, " He taught grammar *to* them ; " or, " He instructed them *in* grammar."

CONSTRUCTION OF THE PRONOUN

RULE IV.—A pronoun must agree with its antecedent, or the noun or pronoun which it represents, in gender, number, and person.

Fathers, lovers of *your* country,
Teach *your* sons to love *it* too !

When a pronoun has two or more antecedents connected by *and*, it must agree with them in the plural as being taken together ; as, " *Minos and Thales* sang to the lyre the laws which *they* composed."

When, however, the antecedents denote but one thing, the pronoun should be singular : as, " This great *philosopher* and *statesman* continued in public life till *his* eightieth year."

Also, when the antecedents are preceded by *each*, *every*, or *no*, the pronoun should be singular ; as, " *Every* plant and *every* tree produces others after its kind." " Each boy *is* here."

When a pronoun has two or more antecedents separated in construction by *or* or *nor*, or in any other way, it must agree with them singly, and

not as if taken together : as, " Neither *Minos* nor *Thales* gained *his* reputation by arms."

In using pronouns of different persons in the same connexion, the second person is placed first, the third next, and the first last ; as, " *You* and *James* and *I* have been invited."

RULE V.—A pronoun made the subject of a verb must be in the nominative case.

She tore the azure robe of night,
And set the stars of glory there.

RULE VI.—A pronoun used to limit or describe a noun by denoting possession or origin must be put in the possessive case.

She called *her* eagle-bearer down,
And gave into *his* mighty hand
The symbol of *her* chosen land.

RULE VII.—A pronoun made the object of an action or relation must be in the objective case.

Child of the sun, to *thee* 'tis given
To guard the banner of the free.

The position of relative pronouns should be such as to indicate most clearly their antecedents ; as, " We prize *that* most for *which* we labour most."

CONSTRUCTION OF THE VERB

RULE VIII.—A verb must agree with its subject or nominative in number and person.

I stand by the river where both of us *stood*
And there *is* but one shadow *to darken* the flood.

When the nominative is a collective noun, the verb agrees with it either in the singular or in the plural number, according to whether the noun is singular or plural.

“ The British Army *was* successful.”

“ The crowd *was* immense.”

“ The crowds *were* immense.”

RULE IX.—When a verb has two or more nominatives connected by *and*, it must be put in the plural number ; as, “ Rules and principles *are* of the greatest possible advantage.”

When, however, the several nominatives denote but one thing—when the *idea* is a unity, the verb must be singular ; as, “ This poet, novelist, and critic *was* a drunkard.”

RULE X.—When a verb has two or more nominatives separated in construction by *or* or *nor*, or in any other way, it must agree with them singly ; as, “ Fear or jealousy *affects* him.”

When a verb has nominatives of different persons or numbers, connected by *or* or *nor*, it must agree with that which is next to it ; as, “ Neither he nor his brothers *were* there.”

That mood and tense should be used which will most clearly convey the idea intended.

The subjunctive mood is properly used only when both contingency or doubt and future time

are implied ; as, " If he *be* there by twelve o'clock, he will be in time ; " " *Were* I Alexander, I would do it." In the last example the form is that of the present tense, but the idea conveyed is a complex one, and has reference to the future as well as the present.

The infinitive mood performs in construction the offices of a noun ; as, " *To sleep* is refreshing ; " " They love *to fight*."

The active verbs *bid*, *dare*, *feel*, *hear*, *let*, *make*, *need*, *see*, and their participles, take the infinitive after them without the preposition *to* ; as, " If he bade thee *depart*, how darest thou *stay* ? "

RULE XI.—A verb must not be used in place of its participle, nor a participle in place of its verb ; as, " James ought to have *went*," for James ought to have *gone* ; " He *done* his work very badly," for He *did* his work very badly.

RULE XII.—Active Transitive Verbs require an Objective Case. The active verbs *lay*, *set*, and *raise* cannot properly be substituted for the passive verbs *lie*, *sit*, and *rise*. Such expressions as, " I will go and *lay* down," " He *set* on the sofa," " She *rose* the box from the floor," are therefore incorrect.

CONSTRUCTION OF THE ADJECTIVE

RULE XIII.—Adjectives belong to the nouns or pronouns which they describe.

Night, *sable* goddess, from *her ebon* throne,
In *rayless* majesty, now stretches forth
Her leaden sceptre o'er a *slumbering* world.

The comparative degree relates to two objects only ; the superlative to any number more than two ; as, " Helen is fairer than Isabella ; "

He was the noblest of ye all.

Adjectives that denote unity or plurality must agree with their nouns in number ; as *that* sort, *those* sorts. And when the adjective is necessarily plural, the noun should be *male* so too ; as, " Twenty *pounds*,"—not *twenty pound*.

Many verbs take an adjective with them to form the predicate or assertion ; as, " He looks *pale*."

Adjectives must not be used in place of adverbs ; as, " Some persons speak English very *incorrect*." Say *incorrectly*.

The general position of the adjective is immediately before the noun to which it belongs, as, " A *wise* man ; " but if the adjective should be affected by something that follows, then its proper position will be after the noun ; as, " A man *wise* in his own conceit."

CONSTRUCTION OF THE ADVERB

RULE XIV.—Adverbs belong to the verbs, adjectives, and other adverbs which they modify.

Briskly frisk unnumbered squirrels over all the grassy slope ;
Where the airy summits brighten, *nimbly* leaps the antelope.

A negation in English admits but one negative word ; for two negatives in the same clause destroy the negation, and render the meaning affirmative ; as : Let's be no stoics *nor* no stocks.—*Shakspeare*. It should be *neither* stoics *nor* stocks.

Adverbs must not be used in the place of adjectives ; as, " Rachel looked *majestically* on the stage." Say *majestic*, as you wish to express a *quality*, and not the *manner of an action*.

When the Adverb relates to an Adjective or another Adverb, it should precede it ; when it belongs to a Verb, its appropriate place is between the Verb and its auxiliary ; good taste requires that Adverbs be placed in that position which will render the sentence the most agreeable ; as, " Man *naturally* seeks his own happiness ; "

Too low they build, who build beneath the stars.

CONSTRUCTION OF THE PREPOSITION

RULE XV.—A preposition shows a relation between words and between the things or thoughts which they express.

The maple glowed *in* crimson pride
With golden birches side *by* side.

The proper place for a preposition is (as its name implies) before the phrase which it introduces ; as,

" In *dread*, in *danger*, and alone.

But, by the poets, it is often placed after its object ; as,

From peak to peak, the rattling *crag*s among
Leaps the live thunder.

CONSTRUCTION OF THE CONJUNCTION

RULE XVI.—A conjunction connects words and phrases of similar construction, and introduces adjunct, auxiliary, and principal sentences.

And her modest answer *and* graceful air
Show her wise *and* good *as* she is fair.

Many conjunctions correspond to adverbs, to prepositions, and to other conjunctions ; as,

Asso“ *As* is the mother, *so* is the daughter.”

Soas“ Mary is not *so* cheerful *as* usual.”

Bothand“ *Both* good *and* bad were gathered in one group.”

Eitheror“ *Either* you mistake, *or* I was misinformed.”

Neither.....nor“ *Neither* Alice *nor* Caroline has been here to-day.”

Whether ...or“ I care not *whether* you go *or* stay.”

Sothat“ He called so loud *that* all the hollow deep.”

Suchthat“ My engagements are *such that* I cannot go.”

Ifthen“ *If* you will take the right, *then* I will go to the left.”

Not only ...but also ...“ She was *not only* vain *but also* extremely ignorant.”

Though ...yet“ *Though* man live a hundred years, *yet* is his life as vanity.”

Because ...therefore....“ *Therefore* doth my Father love me, *because* I lay down my life.”

The conjunction should be placed before the sentence which it introduces, and between the words or phrases which it connects.

And there lay the rider distorted *and* pale,
With the dew on his brow *and* the rust on his mail.

III.—PRONUNCIATION

SUCH was the accuracy of ear among the ancient Greeks, and such the perfection of pronunciation expected and exacted by them, that when an orator mispronounced a word, the whole audience simultaneously hissed him. It is well for our public speakers that no such custom prevails among us ; but we should certainly strive to attain the same excellence in the pronunciation of our noble language that was attained by the Greeks in the delivery of theirs.

Errors in pronunciation are even more common than errors in construction. The conversation of very few is entirely free from them. They are sad blemishes, both in public speaking and in common talk ; and we cannot rightly claim to be correct and elegant speakers, till we can pronounce distinctly, and with the correct sounds, quantity, and accent, every word we have occasion to use.

The pronunciation of the English language is difficult, on account of the difference between the spelling of many of its words and their pronunciation, and the various sounds given to the same

letters in similar and in different combinations. The phonetic system of spelling, which the world is so slow to receive, but which must ultimately supersede the present barbarous orthography of our language, will remove all difficulty. In the meantime, a few rules will aid somewhat in overcoming the obstacles which may be met. Your principal reliance now must be the usage of well-educated persons and the authority of pronouncing dictionaries. Our public speakers are far from infallible. "Many of them carry with them the dialects of their provinces or of the neighbourhood in which they received their early education." The reader who wishes to pronounce his words accurately should make a practice of referring to "*Everybody's Pocket Dictionary*" (Foulsham. 1s.).

Pronunciation regards :

THE ELEMENTARY SOUNDS

VOWEL SOUNDS

| | | | | | | | | | |
|----|---------|----------|----|-------|-----|---------|----------|----|-------|
| 1. | That of | <i>a</i> | in | fate. | 8. | That of | <i>i</i> | in | inn. |
| 2. | " | <i>a</i> | " | far. | 9. | " | <i>o</i> | " | old. |
| 3. | " | <i>a</i> | " | fall. | 10. | " | <i>o</i> | " | ooze. |
| 4. | " | <i>a</i> | " | fat. | 11. | " | <i>o</i> | " | on. |
| 5. | " | <i>e</i> | " | mete. | 12. | " | <i>u</i> | " | mute. |
| 6. | " | <i>e</i> | " | met. | 13. | " | <i>u</i> | " | up. |
| 7. | " | <i>i</i> | " | isle. | 14. | " | <i>u</i> | " | full. |

COMPOUND VOWEL SOUNDS

| | | | | | | | | | | |
|-----|---------|-----------|----|--------|--|-----|---------|-----------|----|--------|
| 15. | That of | <i>oi</i> | in | voice, | | 16. | That of | <i>ou</i> | in | ounce. |
|-----|---------|-----------|----|--------|--|-----|---------|-----------|----|--------|

CONSONANT SOUNDS

| | | | | | | | |
|-----|------------------|-----------|----------|-----|-------------------|-----------|----------|
| 17. | That of <i>b</i> | in | ball. | 28. | That of <i>ng</i> | in | hang. |
| 18. | „ | <i>ch</i> | „ chest. | 29. | „ | <i>p</i> | „ pate. |
| 19. | „ | <i>d</i> | „ din. | 30. | „ | <i>r</i> | „ run. |
| 20. | „ | <i>f</i> | „ fife. | 31. | „ | <i>s</i> | „ sin. |
| 21. | „ | <i>g</i> | „ gun. | 32. | „ | <i>sh</i> | „ shine. |
| 22. | „ | <i>h</i> | „ hat. | 33. | „ | <i>t</i> | „ tin. |
| 23. | „ | <i>j</i> | „ just. | 34. | „ | <i>th</i> | „ thin. |
| 24. | „ | <i>k</i> | „ king. | 35. | „ | <i>th</i> | „ thine. |
| 25. | „ | <i>l</i> | „ lay. | 36. | „ | <i>v</i> | „ van. |
| 26. | „ | <i>m</i> | „ man. | 37. | „ | <i>w</i> | „ woo. |
| 27. | „ | <i>n</i> | „ nine. | 38. | „ | <i>z</i> | „ zeal. |

Now, the first thing to be attended to is the articulation of these elementary sounds. A good articulation is to the ear what a fair hand-writing is to the eye. It is essential both in public and in private conversation, and is within the reach of every one whose vocal organs are not radically defective.

SYLLABLES

A syllable in spoken language is one or more elementary sounds, pronounced by a single voice and constituting a word or a part of a word ; as, *a*, *an*, *an-te*.

Words are frequently wrongly divided into syllables. The following rules are intended to guide us in their division :

1. Two vowels coming together and not forming a diphthong are divided into separate syllables ; as, *li-on*, *cru-el*.

2. A single consonant between two vowels is

joined to the latter ; as, *pa-per*, *Ca-to* ; but to this rule there are many exceptions ; as, *ep-ic*, *up-on*.

3. Two consonants between two vowels are separated ; as, *fur-nace*, *bed-lam* ; except when the latter consonant cannot properly begin a syllable alone ; as, *fa-ble*.

4. Three or more consonants between two vowels are not separated if the preceding vowel is long ; as, *de-throne*, *de-stroy* ; but if the preceding vowel is short, one of the consonants always belongs to that syllable ; as, *an-swer*.

When three or four consonants not proper, collectively, to begin a syllable, meet between two vowels, such of them as can begin a syllable belong to the latter, and the rest to the former ; as, *ab-stain*, *trans-gress*.

6. Grammatical terminations are generally separated ; as, *teach-er*, *teach-est*.

QUANTITY

Vowels, and consequently syllables, are of two kinds—

LONG AND SHORT

1. A syllable is long when the accent is on the vowel, which causes it to be slowly joined in pronunciation to the following letters ; as, *fa'll*, *ba'le*.

2. A syllable is short when the accent is on the consonant, which causes the vowel to be quickly joined to the succeeding letter ; as, *ban'ner*.

3. Unaccented syllables are generally short ; as, *bald'ness* ; but to this rule there are many exceptions ; as *ex'ile*, *al'so*.

ACCENT

There are two ways of accenting words : first by stress, when it occurs on short vowels ; as, *ink'stand*, and second, by quantity, when it occurs on long ones ; as, *o'ver*.

1. In words of Anglo-Saxon origin the accent is generally on the root ; as, *love*, *love'ly*.

2. In words derived from the Latin and Greek, the accent is generally on the termination, as, *error*, *erro'neous*.

3. In words used both as nouns and as verbs, the verb has generally the accent on the latter and the noun on the former syllable ; as, *to cement'*, *a ce'ment*.

There is an inferior or half accent on certain words of three or more syllables ; as, *conversation*.

Unaccented vowels are often enunciated imperfectly, or not at all. Beware of this fault. Each letter that is not silent, should tell upon the ear in its true character.

Let your accent be well marked and sustained, if you desire to speak or read with brilliancy and effect.

HOW TO PRONOUNCE

MANY persons pronounce badly ; but by attending

to the following observations, they may become correct speakers. Sit or stand erect, with the shoulders thrown back, to facilitate deep breathing ; and open the mouth and keep the lips free, that the sounds may flow with clearness and precision ; to bring into action with sufficient force and energy the various vocal organs, keeping in mind the particular quality of tone we wish to produce, and *by all means to make all the muscular efforts below the diaphragm, and leaving the chest comparatively quiescent.* In this way we can emit the full round, sonorous tones which fall so pleasantly upon the cultivated ear. Now read and re-read, again and again, the following stanza according to the foregoing directions, emphasizing the Italic words, and then take the other similar exercise :

The pilgrim *fathers*, where are they ;
The *waves* that brought them o'er
Still roll in the bay, and throw their *spray*,
As they break along the *shore* ;
Still roll in the *bay* as they rolled that *day*,
When the *May* Flower moored below ;
When the *sea* around was *black* with *storms*,
And *white* the *shore* with *snow*.

Be careful, also, to avoid sharp, rough, husky, and guttural tones. Fullness, roundness, smoothness, sweetness, and purity are the qualities of tone after which you should strive.

A very low pitch of voice is sometimes impressive, but this extreme should be avoided on

ordinary occasions ; a very high pitch, however, is a still worse fault. Nothing is more disagreeable than a shrill, high, piping voice. A medium pitch is most desirable.

“ I dare boldly affirm, that of the multitude of instances which offer, of a vitiated articulation, there is not one in a thousand which proceeds from any *natural* defect or impediment.”—*Sheridan's Elocution*.

A good articulation consists in giving to every letter its due proportion of sound, and in making such a distinction between the syllables of which words are composed that the ear shall, without difficulty, acknowledge their number and perceive at once to which syllable each letter belongs. Do not hurry your enunciation of words, precipitating syllable over syllable and word over word ; nor melt them together into a mass of confusion in pronouncing them ; do not abridge or prolong them too much, or force them, but deliver them from your vocal and articulating organs as golden coins from the mint, distinctly stamped, in due succession and of full weight. If you read and speak slowly and articulate well, you will be listened to with attention though your delivery may be in other respects faulty.

“ In just articulation, the words are not to be hurried over, nor precipitated syllable over syllable ; nor, as it were melted together into a mass of confusion : they should not be trailed, or drawled, nor permitted to slip out carelessly, so as

to drop unfinished. They should be delivered from the lips as beautiful coins newly issued from the Mint, deeply and accurately impressed, neatly struck by the proper organs, distinct, in due succession, and of due weight."—*Austin's Chironomia*.

Very loud speaking is vulgar and unnecessary. Speak deliberately and distinctly, and you will be heard and understood.

Do not allow your careful attention to rules to induce a stiff and formal or pedantic mode of pronunciation. It is better to be *natural* than to be *mechanically correct*.

The letter *r* is often imperfectly sounded, and sometimes omitted altogether in pronunciation. The Irish, however, sound it too strongly, giving it a lengthened trill. It has properly a gentle rolling sound, and *should always be heard*. Practice on this :

Around the rugged rocks the ragged rascals ran.

Do not say waw-um, but w[o]rm ; not staw-my, but stor-my ; not lib-ah-ty, but lib-er-ty.

Some Henglishmen hoften misplace their haitches. " Do you drink hale in your country ? " an English cockney asked of an American. " No," the latter replied ; " we drink thunder and lightning ! "

Be particularly careful to place the accent on the right syllable ; as, al-lies, in-qui-ry, com-pen-sate, or-tho-e-py, Ar-e-op-a-gus, de-co-rous.

Avoid the transposition of vowels in such words as vi-o-let, a-e-ri-al, lin-e-a-ment. Read the following very de-lib-er-ate-ly, so as to shape the sounds perfectly :

" Ba-al, the o-ri-ent a-e-ro-naut and cham-pi-on of fi-er-y scor-pi-ons, took his a-e-ri-al flight into the ge-o-met-ri-cal em-py-re-an and dropped a beau-ti-ful vi-o-let into the Ap-pi-i-forum, where they sung hy-me-ne-al re-qui-ems."

The adverb *too* should be pronounced like the numeral adjective *two*, and have the same full distinct sound in delivery ; as, " I think I paid *too* much for this hat," not *to* much.

" How that man murders the English language ! " a bystander remarked to Curran, on hearing some one pronounce the word cu-ri-os-i-ty *cu-ros-i-ty*. " O no." Curran replied, " he only knocks an *eye* (i) out." Do not say Lat'n, sat'n, curt'n ; nor modle for model, and medle for medal. Nor yet libry for library.

One does not expect to hear such words as "*necessi'ated*," (*necessitated*) "*preventative*" (*preventive*), etc., from people who profess to be educated ; one *does* hear them, nevertheless, and many others of the same genus ; as, gover'ment for government, Feb'uary for February, etc.

Beware of corrupting the *e* and the *i* into the sound of *a* or *u*, in the words ability, humility, charity, etc. ; for how often is the ear wrung by such barbarisms as humilutty, civilutty, qualaty, quantaty, crualty, charaty, humanaty, barbaraty,

horrible, terrible, and so on, *ad infinitum*!—an uncouth pronunciation, to which nothing is comparable, except, perhaps, *yaller* for yellow.

Be careful to sound the *d* at the end of such words as *and*, *land*, *command*, etc. Never say you'n I, pen *un* ink, hooks *en* eyes, worsen worse, cakes *n* beer.

EXERCISES

A LESSON

While throwing a full accent upon the Italic syllables in the following exercise, be particularly careful to sound the unaccented vowels :

On the *pres*-ent oc-*ca*-sion I shall not at-*tempt* to *prej*-u-dice your -*opin*-ions or e-*mo*-tions, to ac-*com*-plish my ob-jects. It is *pos*-si-ble that the *ter*-ri-ble of-*fence* of the *gen*-er-al in *ref*-er-ence to the *man*-u-script, is par-*tic*-u-lar-ly con-*spic*-u-ous in the *red*-o-lent *can*-o-py of *heav*-en !

The *del*-e-gate re-*quests* me to give an oc-u-lar *ed*-u-ca-tion to his *del*-i-cate child, and to be par-*tic*-u-lar in its e-nun-ci-a-tion and *pro*-nun-ci-a-tion.—*Bronson*.

The Italic words in the following paragraph, and also in the subsequent exercises, are *emphatic*. The dash (—) indicates a *rhetorical pause*.

WOMAN

What a *consoler* is *woman* ; No presence but *hers* can so win a man from his *sorrow*, make

placid the knit *brow*, and wreath the stern *lips* into a *smile*. The *soldier*—becomes a lightsome boy at her feet; the anxious *statesman*—smiles himself back to the free-hearted *youth* beside her; and the *still* and *shaded* countenance of *care*—*brightens* beneath her *influence*, as the closed *flower* blooms in the *sunshine*.

THE CONSTITUTION

READ the following lines with special reference to *tone*, as previously stated.

Great were the *hearts* and *strong* the *minds*
Of those who framed, in high debate,
The immortal league of *love* that binds
Our *fair*, *broad* empire, *State* with *State*.

And *deep* the *gladness* of the hour,
When, as the auspicious task was done
In solemn *trust*, the sword of *power*
Was given to *glory's* unspoiled son.

That noble race is *gone*! the *suns*
Of fifty *years* have risen and set;
But the bright *links* those *chosen ones*
So strongly *forged* are brighter yet.

THE YOUNG MAN

GLOWING with a vivid conception of these truths, so *wonderful* and so *indisputable*, let me ask, whether, among all the spectacles which *earth* presents, and which *angels* might look down upon with an *ecstasy* too deep for *utterance*, is there one *fairer* and more *enrapturing* to the sight than that

of a *young man*, just fresh from the Creator's hands, and with the unspent *energies* of the coming *eternity* wrapped up in his *bosom*, *surveying* and *recounting*, in the solitude of his *closet* or in the darkness of *midnight*, the mighty *gifts* with which he has been *endowed*, and the magnificent *career* of *usefulness* and of *blessedness* which has been *opened* before him ; and resolving, with one all-concentrating and all-hallowing *vow*, that he will live, *true* to the noblest *capacity* of his *being*, and in *obedience* to the highest *law* of his *nature* !
—*Horace Man*.

COMMON ERRORS CORRECTED

We laugh at the blunders of a foreigner, but perpetrate our own offences with so much gravity, that an observer would have a right to suppose that we consider them what they really are—*no laughing matter*.—*Parry Gwynne*.

INTRODUCTORY REMARKS

THE English is undoubtedly the noblest of modern tongues ; but no other language of a civilized people is so badly spoken and written. Errors and inelegancies of the most glaring character abound in the speaking and writing of even our best orators and authors. The mass of the people, therefore, sin against the genius of their mother-tongue in good company, and may be more readily excused than those whose advantages for studying the anatomy of the language

they speak have been greater. But errors are errors still, though committed by an Addison, a Burke, a Bancroft, or a Webster. No authority can suspend the fixed rules of grammar, or change wrong into right. Genders and cases, modes and tenses, like other facts, are stubborn things ; and the most distinguished speakers and writers are, equally with ourselves, amenable to them.

Our mother-tongue—the strong, copious, flexible Anglo-Saxon—is our richest inheritance. We have reason to be proud of it, and ought to labour with the greatest assiduity to perfect ourselves in its use. It is not so difficult a task to master it thoroughly as is generally supposed. The fact that it is so badly written and spoken is not due to any inherent difficulty in the language itself, but to our neglect to study it systematically, and our imperfect and erroneous methods of teaching it. We are not writing a grammar, and do not profess to elucidate completely the principles of language. We can only drop here and there a hint towards a better method, and do something to promote correct speaking and writing, while we wait for the great man who shall write a grammar worthy of the English language, and inaugurate the true mode of teaching it.

We are about to note down and correct a large number of errors of frequent occurrence in our common talk. By reading them over a number of times you may impress upon your memory the correct form of expression, and thus avoid the

false. But we might fill a large volume with "common errors," and still leave hundreds unmentioned ; and unless you know something of the rules in accordance with which the language is constructed, the correcting of these errors will not guard you wholly against falling into others equally glaring. You must labour to master the Grammatical part commencing at page 7, and the arrangement of Words, commencing at page 24. And refer each error in the following examples to the rule, note, or remark which it violates.

FALSE PRONUNCIATION

Mischievous has the accent on the first syllable. Be careful not to say *mischievious*. The following words are often wrongly accented. Place the accent on the *Italic* syllables :—

Ac-cept-a-ble.
Moun-tain-ous.
Com-prom-ised.
Mas-sac-red [*red* like *eerd*].
Ho-ri-zon.
Zo-o-log-i-cal [*log* like *lodge*].
Ex-tem-po-re.
In-ven-to-ry.
Chas-tiz-ment.
Main-ten-ance.
Su-per-flu-ous.
Con-tra-ry.
For-mid-a-ble [*ble* like *bull*].
Ca-the-dral.
Ac-ces-so-ry.
Ar-is-toc-ra-cy.

Em-py-re-an.
Be-el-ze-bub.
In-cho-ate.
Man-tu-a [*a* like *ah*].
Pom-pe-i.
Con-nois-seur.
Ju-di-ca-ture.
In-dig-e-nous [*dig* like *dis*].
Res-pite [*ite* like *it*].
Blas-phē-mous.
Mis-cel-la-ny.
Pen-in-su-lar.
An-tip-odes.
Sar-da-na-pa-lus.
E-pis-co-pal.
Ca-mel-o-pard.

Ir-re-*fra*-ga-ble.
 In-dis-pu-ta-ble.
 In-dis-so-lu-ble.
 Per-*emp*-to-ri-ly.
 Con-grat-u-la-to-ry.
 In-con-tro-vert-i-ble.
 Hy-me-ne-al.
 Ge-o-met-ri-cal.

Ly-ce-um.
 Char-ac-ter-ized.
 Com-bat-ants.
 Sub-al-tern.
 Im-pe-tus.
 Hel-e-na.
 As-si-du-i-ty.
 Com-plai-sant.

"I read his ad-*ver*-tise-ment in the *Times*" not ad-*ver*-tise-ment.

Alien should be pronounced *ale-y'en*.

Apparent, not ap-par-ent, but ap-pa-rent.

Apostle, let the *t* be silent.

Arch, pronounce *artch* in archbishop, archduke, but *ark* in other words derived from the Greek, as archa'ic or *ar-ka'-ik*, archæology *ar-ke-ol'o-gy*, archangel *ark-ain'-gel*, archetype, *ar'-ke-type*, archiepiscopal, *ar-ke-e-pis'-co-pal*, archipelago, *ar-ke-pel'-a-go*, archives, *ar'kivz*, etc.

Au'gust, the month, should have the accent on the first syllable. August', the adjective, on the second syllable.

Awkward, should be pronounced *awk'-ward*, not *awk-urd*.

Covetous should not be pronounced *cov-et-yus*, but *cov-et-us*.

"Dearly *beloved* brethren." Be-lov-ed, in this case, but when placed after the noun it is pronounced in *two* syllables; "Nelly was be-loved by all who *knew* her."

The great valley of the Mississippi is very *fer-tile*. The last syllable of *fertile* rhymes with

mile and not with *pill*. *Ile* is long, also, in *exile*, *senile*, *reconcile*, and *camomile*, the last syllables of which rhyme with *mile*.

Exaggerate nothing, and be careful *not* to sound the syllables *ag-ger* to rhyme with *dagger*. *Ex-aj-jer-ate* is the right pronunciation.

Allow us to *suggest* that you should pronounce the syllable *sug* in this word to rhyme with *mug*, and the syllable *gest* like *jest*. Never pronounce the word *sudjest*.

Barbarious is a very *bar-ba-rous* pronunciation.

"The Pilgrim's Progress." *Prog-ress*, not the *o* long.

He was not *drownd-ed*, but *drowned*.

"Mrs. Peterson is *ma-tron* of the establishment." *Ma'-trun*, not *ma-tron*.

"Mr. Ashton is very *particular* and *singularly regular* in his habits," and you should be *partic-u-lar-ly* careful not to omit the *u* in the foregoing Italicized words.

Strength should not be pronounced *strenth*.

The word *di-a-mond* has *three* syllables.

Granary is pronounced so as to rhyme with *tannery*.

Observe that there is a *g* in the word *physiognomy*, and always sound it.

Nom-i-na-tive is a word of four syllables. It is neither *nom-na-tive* nor *nom-a-tive*.

If you *get* nothing else, *get* an education, and do not pronounce *get git*.

The word *attached* has only two *t*'s in it.

Leisure should rhyme with *measure*.

Drought, properly pronounced, rhymes with *sprout*.

Tour should be pronounced so as to rhyme with *poor*. It is often wrongly pronounced *tower*.

"Webster's *Dictionary*." *Dick-shun-a-ry*, not *Dix-on-a-ry*, as it is frequently pronounced.

"Horace Greely is Editor of the *Tribune*." *Tribune*, and not *Try-bune*.

Obliged is not properly pronounced *obleeged*.
BADE, pronounce *bad*.

Beat, preterite or participle, should be pronounced as in the present tense, as spelled, and not *bet*.

Before, pronounce *be-fo'ur*, not *buf-for*.

Biog'raphy, pronounce as spelled, not *beography*.

Buoy, should be pronounced *bwoy*, not *boy*.

CANAL, pronounce as spelled, not *ca-nel*.

Caprice, pronounce *ca-preece'*, not as spelled.

Catch, pronounce as spelled, not *ketch*.

Chaos, pronounce *ka'-oss*.

Charta (Greek) pronounce with the sound of *K*, as (Mag'na) *Kar'ta*. Charter pronounce as spelled.

Chasm, pronounce *kazm*.

Chastisement, pronounce *Chas'-tiz-ment*, not *chas-tize'-ment*.

Be careful not to omit the first *r* in *partridge*; observe, also, that *parsley* is not *pasley*.

District is frequently pronounced *deestrikt* by those who ought to know better.

Genealogy and *mineralogy* : observe that the third syllable in these words is *al*, and not *ol*.

Catch should be pronounced so as to rhyme with *match*.

Tapestry is not pronounced tape-es-try, but tap-is-try.

The words of some persons have no corners. The consonants glide one into the other, and many of the words get attached together ; as, " 'Twas a nour afterward th'the boatupset and before w'ad time t'aul in or see 'ow far'off the shore was, so th'tween we found ourselves adrift, etc." A neat speaker would say : An hour afterward, and before we had time to judge what was our distance from the shore, or to haul in the canvas, the boat upset ; and then, finding ourselves adrift, etc.

Chemistry, pronounce *kem-is-tree*.

Civilize, Civilizer, and Civilization, pronounce *civ'-e-lize*, *civ'-e-lizer*, and *civ'-e-li-za-shun*.

Cleanly, the adverb pronounced as spelled, *cleen'-ly*. The adjective cleanly, cleanliness, cleanlily, should be pronounced *klen'-ly*, *klen'-leness*, *klen'-le-ley*.

Clerk, pronounce *klark*, not *klerk*.

Contem'-plate, the accent on the second syllable.

Con'trary, the accent on the first syllable.

Corps, pronounce *core* ; If plural, *cores*.

Courteous, pronounce *curt'-yus*.

Courtesy (politeness), should be pronounced *cur-te-sey*.

Cu'riosity, should be pronounced *cu-re-os'-e-ty*, not *curo*sity.

Deco'rous, the accent on the first *o*, not on the *c*.

Desire, should have the sound of *z*.

Diphtheria, the *ph* is sounded like *f*, therefore *Dif*theria and not *Dip*theria.

Diploma, pronounce *de'-plo-ma* not *dip-lo-ma*.

Direct, and its derivatives, pronounce *de-rect*, not *di-rect*.

Divers, meaning several, pronounce *di-verz*; but *diverse*, meaning different, should be pronounced *di'-verse*.

Drought, pronounce *drowt*, not *drawt*.

Egotism, pronounce *eg'-o-tizm*, not *e'-go-tism*.

Epitome, pronounce *e-pit'-o-me*.

Epoch, pronounce *ep'-ock*, and not *e'-pock*.

Equinox, pronounce *eq-kwe-nox*, not *e'-qui-nox*.

Europe, pronounce *U'-rope*, not *U'rup*. *Eu-ro-pe'-an*, not *Eu-ro'-pe-an*.

Ewe, pronounce *u* not *yo*.

Extempore, pronounce *ex-tem'-por-e*.

Franchise, pronounce *fran-chize'*.

GALLEON, pronounce *gal'-le-on*, not *gal-loon*.

Gal'lant, an adjective, meaning brave, gay, etc., has the accent on the first syllable; but gallant an adjective, meaning polite to ladies or a substantive meaning a wooer, should have the accent on the second syllable, *gal-lant'*.

Gauntlet, pronounce *gaunt-let*. Gauntlet (to run the), is a different word, both are pronounced alike.

HAUNT, pronounce *hawnt*.

Height pronounce *hite*, not *high* nor *highth*.

Heinous should be pronounced *hay'-nus* not *hee'-nus*.

Housewife (the mistress of a family) pronounce as spelt. When it means a case for needles, etc., it should be pronounced *huz'-zif*.

Hyperbole, pronounce *hy-per-bo-le*, not *hy'-per-bo-le*.

Indict, pronounce *in-dite*.

In'dustry, accent on the first syllable, but Industrious on the second.

Invalid (a sick person), pronounce *in-va-leed'*. Invalid, an adjective, meaning of no force, pronounce *in-val'id*.

Irrep'arable, the accent on the second syllable, not on the third.

JALAP pronounce *jal-up*, not *jolup*.

Lieutenant, pronounce *lev-ten'-ant*, not *leu-ten-ant*.

Marchioness, pronounce *mar'-shun-ess*.

Massacre, pronounce *mas'-sa'-cur*.

Mat'tress, pronounced as spelled, not *mat'-trass*.

Matrass is a different word, meaning a chemical utensil.

Minute (sixty seconds,) pronounce *min-it*.

Minute (small) pronounce *mi-nute'*.

Mis'cellany, accent on the first syllable.

Nephew, pronounce *nev'-u*, not *nef'u*.

Oblique, pronounce *ob-leek'*, not *o-blike'*.

Omniscience and Omniscient, pronounce *om-nish'-e-ence*, and *om-nish'-e-ent*, not as spelled.

Opposite, pronounce *op-o-sit*, not *op-o-site*.

Organization, *or-gan-e-za'-shun*, not *or-ga-ni'-za-shun*.

Ostrich, pronounce *os-tritch*, not *os-tridge*.

Parent and parentage, pronounce *pare-ent*, not *par'-ent*, *pare'-ent-age*, not *par'ent-age*. Parent'-al, the accent on the second syllable.

Partisan, pronounce *par'-te-zan*, not *par-te-zan'*, nor *par'-ti-zan*.

Poignant pronounce *poy'-nant*, not as spelled.

Pome-gran'-ate pronounce *pom-gran'-it*.

Pour, pronounce *pore*.

Precedent, (an example,) pronounce *press'-e-dent*, not *pre-ce'-dent*, like the adjective.

Prod'-uct, the accent on the *d*, not on the *o*.

Profile, should be pronounced *pro-file*.

Prophecy, the noun pronounce *proph'-e-ce*, prophesy, the verb should be spelled with an *s*, and pronounced *proph'-e-cy*.

Quay, pronounce *key*, not as spelled.

RADISH, pronounce as spelled, not *red-dish*.

Railery, pronounce *ral'-ler-ey*.

Rather, pronounce so as to rhyme with father, not *raa-ther*.

Recog'nizance (an acknowledgment), in general use should have the *g* sounded hard. In professional legal use it is usually silent.

Resource, should have the sound of *s*, not *z*.

Respite, pronounce *res'-pit*, not as spelled.

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Routine, pronounce *roo-tene'*, not *row-tene*.

Sa'tan, should have the accent on the *a*, not on the *t*. Sat'anic should have the accent on the *t*.

Satire pronounce *sat'ire*, not as spelled. Satyr should be *say-ter*.

Sce'nic, the accent on the *e*, not on the *n*.

Schedule, should be pronounced *shed'-ule*, not *shed-dle*.

Sewer, pronounced not *shore*, nor *shure*, but *su'-er*.

Shone pronounce *shon*, not *shun*.

Soldier, pronounce *sole'-jer*.

Solecism, pronounce *sol'-e-cizm*, not *so'-le-cizm*.

Soot, pronounce as spelled, not *sut*.

Stomachic, pronounce *stum-ak'-ik*, not *stum-at-chik*.

Stomacher, pronounce *stum'-a-cher*.

Suggest, and its derivatives, pronounce *suggest*.

Synod pronounce *syn'-od*, not *sy'-nod*.

Tenure, and tenable, pronounce *ten'-ure*, not *te'-nure*, *ten'-a-bl*, not *te'-na-bl*.

Toward, pronounce *tord*.

VASE, pronounce *varz*, not *vawze*.

Vivacious pronounce *vi-va'-shus*, not *viv'-a-shus*.

Were, pronounce *wer*, not *ware*.

Yacht, pronounce *yot*, not *yat*.

Yellow, pronounce as spelled, not *yol-low*.

Zebra, pronounce *zeb'-ra*.

Zenith, pronounce *zen'-ith*, not *ze'-nith*.

THE ASPIRATE

MANY persons *omit* the *aspirate* at the beginning of words, and also after the *w*, as in *where* ; and in the middle of words, as in *forehead*, which they mispronounce *for-ed* instead of *forhed* ; in *abhor*, *behold*, *unhorse*, etc. The *h* should always be sounded, except in those words where it is silent : —as, *Heir*, *heiress*, *heir-loom*, *honest*, *honesty*, —etc., *honour*, *honourable*, etc., *hostler*, *hour*, *hourly*.

Some persons aspirate where there is no *h*, or where it should be silent, as *hample* for *ample*, etc., etc.

Before a *silent h*, the article *an* is used, and not *a* ; as, *an hour*.

Loudness of voice is not aspiration. Hold up the hand a little before your mouth, and pronounce a word beginning with *h*, and which you should aspirate. If you aspirate, you will feel the breath against your hand ; but if you do not feel it, you *only speak louder*.

IV.—USING THE WRONG WORD.

“ I *EXPECT* the books were sent yesterday.”
This is wrong, because we expect that only which is yet in the future. You may expect that the books will be sent to-morrow, or next week, or next year : but you *think*, *conclude*, or *suspect* that they were sent yesterday.

"I never resort to *corporeal* punishment," the school-master said; but he meant *corporal*, or bodily punishment. *Corporeal* is opposed to *spiritual*, and means having a body. The Almighty is not a *corporeal* Being, but a *Spirit*.

"Mr. Murray *learned* me grammar." He may have *taught* you; but you have hardly learned grammar yet. The teacher *teaches*; and the pupil *learns*, or *should* learn.

"I *propose* to offer a few hints on conversation," Mr. Peabody says, in his Address. He might as well have said: "*I offer* to offer a few hints." He *should* have said, I *purpose*, etc.

"Seldom *or ever* see her." Say seldom *or never*, or seldom *if ever*.

The word *veracity* is properly applied to the person who relates a story, but not to the story itself. We may doubt the *truth* of the latter.

"You have *sown* the seam badly." Wheat is *sown* (or *sowed*); but a garment is *sewed*. To say that the banks of the river are frequently *overflowed*, instead of *overflowed*, is an error of a similar character.

We may *summon* a man by serving a *summons* upon him. Be careful not to use the noun (*summons*) in place of the verb (*summon*). Not "You will be *summonsed*" but "You will be *summoned*."

"*Without* you study, you will not learn." *Unless* you study, etc.

He said that "the *observation* of the Sabbath is

a duty." *Observance* is the word that he should have used.

To use an adjective in the place of an adverb ; as : " This letter is written *shocking*," is a very common error ; but the opposite fault of substituting an adverb for an adjective ; as, " Julia looks *beautifully* " (beautiful), is still more common. We employ adverbs to qualify verbs, it is true ; but when we say " Julia looks *beautiful*," the word beautiful, by the help of the verb looks, with which it is joined in predicate or assertion, describes Julia. Julia does not perform the act of looking. We look at her, but by an idiomatical construction, which I believe is peculiar to our language, the act is *imputed* to her. Consider which you wish to express, the *quality of a thing*, or the *manner of an action*, and use an adjective or an adverb accordingly.

" I don't know but *what* I shall go to New York to-morrow." Say, I don't know but *that*.

A is now used instead of *an* before words beginning with long *u* or with *eu*. Say " *a* university," and " *a* European." It is also proper to say " such *a* one," and not " such *an* one," and to use *a* before *humble*, *humor*, *heroic*, *historical*, and *hypothesis* ; but *an* must be used before *h* silent.

Whatever cannot be conveniently numbered and is not reckoned numerically, or one by one, we speak of as a *quantity* ; as, " a quantity of corn ; " but we do not say " a quantity of oxen," or " a quantity of mer." for these are usually

reckoned numerically ; as, " ten oxen," " a hundred men."

You may own *lots* of land in the city, town, or village, but that does not justify you in saying that you have " *lots* of money," " *lots* of friends," or " *lots* of learning."

" I intend to *stop* at home." You mean *stay* or *remain*.

" No man has *less* enemies," should be *fewer* enemies. *Less* refers to *quantity*.

For " money is *plenty*," say money is *plentiful*.

Our friend Dust-of-ages is an *antiquary*, not an *antiquarian*. *Antiquarian* is an adjective, and we may properly speak of our friend's " anti-quarian researches."

Couple implies union, and a husband and a wife should form a *loving* couple ; but you should not say " a *couple* of men." *Two* men, is the correct expression.

" James was in *eminent* danger." You probably meant *imminent*. " An eminent man was once in *imminent* peril."

In should be used before the names of countries and large cities ; as, " I live in England ; " " He resides *in* London ; " but *at* should be used before villages and towns ; as, *at* Richmond, *at* Burlington.

You do not differ *with* another person, but *from* him. [See " Prepositions."]

Neither requires *nor* ; as, " *Neither* Andrew nor William can sing." [See " Conjunctions."]

" He was *indifferent* honest, but *exceeding*

industrious." Say *indifferently* honest, and *exceedingly* industrious.

"A *remarkable* pretty girl;" "Conformable to your desires;" "Agreeable to my promise." Should be *remarkably*, *conformably*, *agreeably*.

"Little grows there *beside* a coarse kind of grass." The writer should have said *besides* or *except* a coarse kind of grass.

"This book is not *as* large as I expected." You should say *so* large. Using *as* in the place of *so* is a very common error.

We often hear such expressions as, "I never saw *such* a high tree," in which *such* is used in the place of *so*. Say, I never saw a tree *so* high. *Such* denotes *quality*; *so*, *degree*. *Such* is properly used in the first sentence of this paragraph, in the phrase, "*such* expressions."

"I will think *on* thee, love." Say *of* thee.

"Take hold *on* it;" "I knew nothing *on* it;"

"He was made much *on* in Bristol." Substitute *of*.

"Free *of* blame. Free *from* blame.

"He is resolved *of* going to York." You should say, resolved *on* going.

"We prevailed *over* him to come." We prevail *over* our enemies, but prevail *upon* a friend.

In the winter it is said to be "dangerous to walk *of* a rainy morning." *On* a rainy morning.

"He ran *again* me," should be, He ran *against* me.

A popular hymn commences:

"Mistaken souls, who dream of heaven."

It should be *Mistaking* souls, etc.

We call *on* a friend, and not *upon* him.

"Received, at London, December 24th, of Simpson & Wells, twenty-five shillings." We receive *from* a person or thing, and not *of*.

We accuse a man *of* neglecting his duty, and not *for* neglecting it.

"I am *thinking* he will soon arrive." Say, I *think*, etc.

"She reads *slow*," should be, She reads *slowly*.

"At *best*," should be, At *the best*.

"From *now*," should be, From *this time*; and

"Since *when*," Since *that time*.

"A few weeks *back*," should be, A few weeks *ago*.

"He spoke *contemptibly* of him," say *contemptuously*.

"Frederick *belongs* to the Odd Fellows." In that case the Odd Fellows *own* him. Say, Frederick is a member of the Order of Odd Fellows.

"I am very *dry* to-day." You probably mean *thirsty*.

"No *less* than ten persons," should be, No *fewer* than ten persons.

"Bridget speaks bad *grammar*." Say speaks bad *English* or *ungrammatically*, or uses *ungrammatical language*.

"His character is *undeniable*," should be *unquestionable*.

Carefully discriminate between words of similar sound or form, and not use *fomentation* for *fermentation*, *principle* for *principal*, *partition* for *petition*, etc. Study the following list, and discriminate between—

| | |
|-----------------------------------|---|
| Ante, before, | and Anti, against. |
| Accepted, received, | „ Excepted, not included. |
| August, the month, | „ August, magnificent. |
| Capital, chief, | „ Capitol, an edifice. |
| Complement, that which completes, | „ Compliment, an expression of civility. |
| Currier, a dresser of leather, | „ Courier, a messenger. |
| Desert, merit, | „ Desert, a waste. |
| Errand, a message, | „ Errant, wandering. |
| Eruption, a breaking out, | „ Irruption, an inroad. |
| Ex'ecutor, one who executes, | „ Exec'utor, one who performs the will of a testator. |
| Eminent, exalted, | „ Imminent, threatening. |
| Francis, a man's name, | „ Frances, a woman's name. |
| Genus, a class, | „ Genius, intellectual power. |
| Inval'id, of no weight, | „ Invalid, one disabled. |
| Ingenious, inventive, | „ Ingenuous, open, frank. |
| Lineament, a feature, | „ Liniment, an ointment. |
| Metal, a hard substance, | „ Mettle, spirit. |
| Opposite, adverse, | „ Apposite, suitable. |
| Ordinance, a law, | „ Ordnance, cannon. |
| Pillow, a cushion for the head, | „ Pillar, a column. |
| Prophecy, to predict, | „ Prophecy, a prediction. |
| Radish, a plant, | „ Reddish, slightly red. |
| Relic, something remaining, | „ Relict, a widow. |
| Stationary, fixed, | „ Stationery, the wares of a stationer. |
| Statue, an image, | „ Statute, a law. |
| Track, a path, | „ Tract, a region or a small book. |

"*Emigrants* are constantly arriving in this country." Say *immigrants*. *Emigrants* are persons leaving a country, *immigrants* are persons coming into it.

SUPERFLUOUS WORDS.

"SHE fell *down* upon her knees." Omit the word *down*; and omit the *Italic* words in all the following examples.

"He will go *from* thence to-morrow."

"The fruit was gathered off *of* that tree."

"More than you think *for*."

"Ellen rose *up* and left the room."

"Who has *got* my inkstand?"

"What are you doing *of*?"

"We conversed *together* on the subject." The prefix *con* is equivalent to *with*; so, to *converse*, means to talk *with*.

"Missing his way, he returned *back*."

"They restored the money *back* to the owner."

"You may enter *in*."

"I shall go by the *latter* end of the week."

"It is true I came at a late hour; but *because* why? I was detained."

"I can *not* by no means allow it."

"They combined *together* and covered it *over*."

"I can do it *equally* as well as he."

"Such conduct admits *of* no excuse."

"The fellow *again* repeated the assertion."

"Her conduct was approved *of*."

"His mother finds him *in* money."

"Nobody *else*."

"As soon as *ever*."

"Another *one*, and the other *one*."

"I have *not* had no dinner yet."

"Please give me both *of* those books."

"Our cat caught a great *big* rat."

FALSE INFLECTION AND CONSTRUCTION.

"TAKE two *spoonsful* of sugar," the recipe says. Transfer the *s* to the last syllable. *Spoonfuls* is the correct form.

A disagreeable *effluvia*," should be, A disagreeable *effluvium*. Say also, A *phenomenon*, and not *phenomena*. Effluvium and phenomenon are singular. Effluvia and phenomena are plural.

"Please bring me *them* books." Say *those* books.

"*Him* and *me* are going to the theatre." You would not say, "*Me* is going to the theatre." *He* and *I* are going, is the correct expression.

"They are coming to see Charles and *I*." Charles and I are the persons affected by the act of *coming* to see, and should therefore be in the objective case. Say, Charles and *me*. "Between you and *I*," should be corrected in the same way.

"The package was intended for Albert and *I*." Intended for *I*? Say *me*.

"*Who* did you buy this of?" should be, Of *whom* did you buy this? The mistake consists in using the nominative case of the pronoun in

the place of the objective case. To say "The man *whom* they intend shall execute the work" is to fall into the opposite error. You should say, *who* they intend.

"Everybody has a right to *their* opinions;" but we have no right to use a plural pronoun in construction with a singular antecedent. Everybody [a singular noun] has a right to *his* opinions. The error here indicated is a very common one. Even our best speakers and writers fall into it. Sidney Smith, for instance, says: "*Who* ever thinks of learning the grammar of *their* native language till *they* are very good grammarians?"

We hear such expressions as, "*These* sorts of entertainments," "*Those* kinds of people," etc. The adjective in these phrases belongs to the nouns *sort* and *kind*, and should therefore be in the singular number; as, *This* sort of entertainments; *That* kind of people.

"I will *lay* on the sofa." Well, you may *lay* [lay what?] on the sofa; but meanwhile you must listen to Parry Gwynne's exposition of what he calls "The grand fault, the glaring impropriety committed by all ranks and conditions of men, the rich and the poor, the high and the low, the illiterate and the learned—except, perhaps, one in twenty—and from which not even the pulpit and the bar are totally free," which is the substitution of the transitive verb *lay* for the intransitive verb *lie*.

"*To lay*," he says, "is a transitive verb like *love*, demanding an objective case after it, *with-*

out the intervention of a preposition. To lie is an intransitive verb, not admitting an objective case after it, except through the intervention of a preposition; yet this 'perverse generation' will go on substituting the former for the latter. Nothing can be more erroneous than to say, as people constantly do, 'I shall go and lay down.' The question which naturally arises in the mind of the discriminating hearer is, 'What are you going to lay down—money, carpets, plans, or—what?' for, as a transitive verb is used, an object is wanted to complete the sense. The speaker means, in fact, to tell us that he (himself) is going to lie down, instead of which he gives us to understand that he is going to lay down or put down something which he has not named, but which it is necessary to name before we can understand the sentence; and this sentence, when completed according to the rules of grammar, will never convey the meaning he intends.

"How often are nice ears wounded by the following expressions: 'My brother *lays* ill of the fever;' 'The vessel *lays* in St. Katherine's Docks;' 'The books were *laying* on the floor;' 'He *laid* on the sofa three weeks;' 'After I had *laid* down, I remembered that I had left my pistols *laying* on the table.' You must perceive that in every one of those instances the wrong verb is used; correct it, therefore, according to the explanation given; thus. 'My brother *lies* ill of a fever;' 'The vessel *lies* in St. Katherine's

Docks ;' ' The books were *lying* on the floor ;' ' He *lay* on a sofa three weeks ;' ' After I had *lain* down, I remembered that I had left my pistols *lying* on the table.'

" It is probable that this error has originated in the circumstance of the present tense of the verb *to lay* being conjugated precisely like the imperfect tense of the verb *to lie*, for they are alike in orthography and sound, and different only in meaning ; and in order to remedy the evil which this resemblance seems to have created, I have conjugated at full length the simple tenses of the two verbs, hoping the exposition may be found useful ; for it is an error which *must* be corrected by all who aspire to the merit of speaking their own language *well*."

THE TRANSITIVE VERB

To lay

PRESENT TENSE

| | |
|-------------|--|
| I lay down | } money, carpets, plans, —any <i>thing</i> . |
| Thou layest | |
| He lays | |
| We lay | |
| You lay | |
| They lay | |

IMPERFECT TENSE

| | |
|--------------|--|
| I laid down | } money, carpets, plans, —any <i>thing</i> . |
| Thou laidest | |
| He laid | |
| We laid | |
| You laid | |
| They laid | |

PRE. PARTICIPLE, Laying.

PAST PARTICIPLE, Laid.

THE INTRANSITIVE VERB

To lie

PRESENT TENSE

| | |
|------------|--|
| I lie | } down, too long, on a sofa, —any <i>where</i> . |
| Thou liest | |
| He lies | |
| We lie | |
| You lie | |
| They lie | |

IMPERFECT TENSE

| | |
|-------------|--|
| I lay | } down, too long, on a sofa, —any <i>where</i> . |
| Thou layest | |
| He lay | |
| We lay | |
| You lay | |
| They lay | |

PRE. PARTICIPLE, Lying.

PAST PARTICIPLE, Lain.

"In such sentences as these, wherein the verb is used reflectively, 'If I *lay* myself down on the grass I shall catch cold,' 'He laid himself down on the green sward,' the verb *to lay* is with propriety substituted for the verb *to lie*; for the addition of the emphatic pronoun *myself*, or *himself*, constituting an objective case, and coming *immediately after* the verb, *without the intervention of a preposition*, renders it necessary that the verb employed should be *transitive*, not *intransitive*, because 'transitive verbs govern the objective case.' But this is the only construction in which *to lay* instead of *to lie* can be sanctioned by the rules of grammar."

"You may *set* on the bench till I return." "I thank you; but *what* shall I set? We often set traps for mice, and gardeners set cabbage-plants, tomato-plants, etc. I will *sit*, however, if you please." Do not say, "I *set*," or, "I was *setting* by her bedside." It should be, I *sat*, or I was *sitting*.

THE INTRANSITIVE VERB TO SIT.

| PRESENT TENSE | | PAST TENSE | |
|---------------------------------|----------------|---|----------------|
| <i>Singular.</i> | <i>Plural.</i> | <i>Singular.</i> | <i>Plural.</i> |
| 1. I sit, | 1. We sit, | 1. I sat, | 1. We sat, |
| 2. Thou sittest, | 2. You sit, | 2. Thou satest, | 2. You sat, |
| 3. He sits. | 3. They sit. | 3. He sat. | 3. They sat. |
| PRESENT PARTICIPLE, Sitting. | | PAST PERFECT PARTICIPLE, Having sat. | |

"Margaret *rose* the basket from the floor." You must use, in this case, the transitive verb *raise*, the past form of which is *raised*. She

raised the basket from the floor. Rise is an intransitive verb. The sun rises ; it *rose* this morning.

Do not say, " He was obliged to *fly* the country." *Flee* is the proper word.

She said to the shop-keeper, " If this cloth *be* good, I will purchase twenty yards of it." She should have said, If this cloth *is* good, etc. The subjunctive mood implies both *contingency* and *futurity*.

" I *will* be drowned, nobody *shall* help me," is a form of expression attributed to a Frenchman struggling in the waters of the Thames. Englishmen and Americans frequently make an equally incorrect use of the auxiliaries *shall* and *will*. " The Schoolmaster at Home " says :

" *Shall* and *will* are both used to express future time, and their proper application constitutes one of the difficulties of the language. When the future is to be expressed simply without emphasis, *shall* must be used after the first person and *will* after the second and third, but when the future is to be expressed with determination and authority, *will* should be used after the first person and *shall* after the second and third. If we wish to express will or determination with regard to the future, we must use *will* and not *shall*. If, on the other hand, we merely foretell a future event, without reference to will or determination, *shall* must be used."

Should and *would* are both subject to the same rules as *shall* and *will*. *Would* expresses volition ;

as, "I *would* do it, were I in your place." *Should* expresses duty ; as, "You *should* do it under any circumstances."

Not "I should have *went*." Say, *gone*.

Some persons—we might perhaps say a majority of those who professedly speak the English language—often use the past tense and the perfect tense together, in such sentences as the following : "I intended to *have called* on him last night," "I meant to *have purchased* one yesterday," or a pluperfect tense and a perfect tense together as : "You should *have written* to *have told* her." These expressions are illogical, because, as the *intention* to perform the act *must* be *prior* to the act contemplated, the act itself cannot with propriety be expressed by a tense indicating a period of time *previous* to the intention. The three sentences should be corrected thus, placing the second verb in the infinitive mood, I intended *to call* on him last night, I meant *to purchase* one yesterday, You should have written *to tell* her.

"He got *on to* the stage-coach at Leedsville." Why use two prepositions when one would be quite as explicit and far more elegant ? "

"He continued *on* beyond the Phalanx." Of course ; how else should he continue ? Omit *on*.

"To *who* was the order given ? and *who* do you accuse of neglect ? " To *whom*, and *Whom* do you accuse ?

"It is I who *is* to perform the work," should be, It is I who *am*, etc.

"They were frightened more than *us*," should be, They were frightened more than *we*.

Beware of using *as* in the place of *that*; as, "This is the man *as* I saw."

Either refers to two things only, therefore you must not say, "*Either* of the three."

Each refers to a single object only; as, "Each of the girls *was* rewarded," and not *were* rewarded.

"They were the *most* beautiful of any other women," should be, They were *more* beautiful *than* any other women, or, the most beautiful of *all* women.

"My health is better than it was when you *was* here." Say, when you *were* here.

Don't is a contraction of *do not*, and must not be used in the place of *does not*; as, "He *don't* understand French"—a very common error.

"This is none other *but* the house of God." *Than* the house of God.

The disjunctive nature of *or* must be borne in mind in the construction of sentences. *And* joins particulars, but *or* disjoins them. We say, "William *and* Sarah *are* coming;" but "William *or* Sarah *is* coming."

Many persons are too refined to use the past participle of the verbs *to drink*, *to begin*, *to run*, and substitute the imperfect tense; as, "I have *drank*," "he has *began*," "they have *ran*." These are errors, whoever may furnish the examples. Say, I have *drunk*, he has *begun*, they have *run*.

"The dinner was *ate* in silence." Say *eaten*,

and correct the following examples by the same rule :

He has *trod* on my toes.
Jane has *fell* down stairs.
She has *chose* very wisely.
The book was *gave* to Lucy.

The sun had *rose*.
He has *forgot* his lesson.
The pond is *froze*.
The cow was *drove* home.

"I *see* him last week," should be, I *saw* him last week.

"I have *rang* several times." Say *rung*.

"He boldly asserted that there *was* no God." That there *is* no God.

"He *was* no sooner departed than they expelled his officers." Say, He *had* no sooner, etc.

"*Was* you reading when I came in?" Say, *Were* you reading.

"She can read better than *me*." Say, than I.

The comparative degree of adjectives relates to two things only, the superlative to more than two. "The *richest* of the two," "The *best* of the two," and "The *eldest* of the two," are therefore incorrect phrases. Say, the *richer*, the *better*, the *elder*.

When pointing out a person, do not say, "That is *him*," or "That is *her*," but, That is *he*, or That is *she*.

"*This* much is certain," should be, *Thus* much is certain, or *So* much is certain.

"At some time or *another*," should be, At some time or *other*.

"The murderer was *hung* last week." *Hang*,

to take away life, is a regular verb, and makes *hanged* in the past tense. Meat may be hung but not murderers.

"I have not been there *this* twenty years." It should be, *these* twenty years.

"Which house do you live *in*?" It is better to say, *In* which house do you live?

Say, The *first two*, and not The *two first*. There can be but one *first*. Say, also, The *last two*, for the same reason.

"I have a *new pair* of gloves." Which is "new," the *pair* or the *gloves*? Say, A pair of *new gloves*.

Right and wrong do not admit degrees of comparison; therefore do not say, "Very right," or "Very wrong."

"Was I in your place I would go." Were I.

"James lost *near* ten shillings." Say, *Nearly* ten shillings.

"I *eat* heartily this morning," should be, I *ate* heartily.

Say, A *summer* morning, and not, "A *summer's* morning."

She said, "I cannot tell whether he loves me or no." She should have used *not* instead of *no*.

Say, My *eldest* brother, and not "My *oldest* brother." *Elder* and *eldest* are applied to persons, *older* and *oldest* to things.

Landlords often *increase* the rent of their houses and call the process *raising* it. "I am going to *raise* your rent," one of them said to his tenant.

"Thank you," was the reply, "for I am utterly unable to raise it myself."

"I intended to *have written* yesterday." Say, I intended to *write*.

"*Such another* victory, and we should be ruined," should be, *Another such* victory.

"He is *very much the* gentleman." Say simply *a gentleman*, or *very gentlemanly*.

"You have not done the work *good*." Good what? Say *well*.

"The rapidity of his movements *were* beyond example." Rapidity is a noun in the nominative case, and should govern the verb; but rapidity is of the singular number, while the verb *were* has the plural form. It should be *was*. The intervening noun, movements, which is plural, led to the error; but movements *is* in the objective case, governed by the preposition *of*.

"Everybody *are* kind to her." *Is* kind.

"Wisdom or folly *govern* us." *Governs* us.

"If I *was* a Greek I should resist Turkish despotism." If I *were* a Greek.

"*Had I ought* to do it?" No. Say, *Ought I* to do it? And "*You didn't ought*" should be "*You ought not*."

"Neither riches nor fame *render* a man happy." Say *renders*; *nor* disjoins words.

"Many die annually *from* the cholera." Say, *of* cholera.

Say "Thank you," not "Q."

PROVINCIALISMS

MANY people indulge in that most offensive peculiarity, the interchange of the *w* and the *v*; as, "Miss *Vilkins* often *valks* on the Battery," "They eat *winegar* on their *weal*" (veal.) The following dialogue is said to have passed between a citizen and his servant:

"Villiam, I wants my vig."

"Vitch vig, sir?"

"Vy, the vite vig in the vooden vig-box vitch I vore last Vensday to the westry."

"Heggs hare scarce, but I've some very fine ones hat 'ome."

Scrimadge for *skirmish*, and *to scrowdge* for *to crowd*, are sometimes heard in New York, also in England; *obstropolous* for *obstreperous*; and *margent*, *sermont*, and *verment*, for *margin*, *sermon* and *vermin*.

The cockney adds the sound of *t* to a great many words in which it is not properly found: as, *clost*, and *closter*, for *close* and *closer*; *sinst* for *since*, and *wonst* for *once*.

He sometimes makes an unnecessary syllable; as, *beast-es* for *beasts*, and *post-es* for *posts*: places the accent on the wrong syllable; as *char-ac-ter* for *char-ac-ter*, and *con-tra-ry* for *con-tra-ry*; confounds words of similar sounds or form; using *successfully* for *successively*, *contagious* for *contiguous*, *argufy* for *signify*, *conquest* for *concourse*, *refuge* for *refuse*, *aggravate* for *irritate*, etc.

Many careless people also use—

The t'other, for the other.
 Worser, for worse.
 Hisn, for his.
 Ourn, for our.
 Hissself, for himself.
 Seed, for saw.
 Knowed, for knew.
 Comed, for came.
 Fit, for fought.
 Went, for gone.
 Nohows, for nohow.
 Nowheres, for nowhere.
 Anyfink, for anything.

Somethink, for something.
 Can us, for can we.
 And so, for so.
 As how, for——
 Because why, for why.
 Ruinated, for ruined.
 Musicianer, for musician.
 Attacted, for attacked.
 Gone dead, for dead.
 This here, for this.
 That there, for that.
 Dunno, for don't know.

They also say, "I *don't* know *nothing* about it," after a form of the French, *Je ne sais pas*.

"There is," Parry Gwynne says, "a vicious mood of amalgamating the final *s* of a word (and sometimes the final *c*, when preceded and followed by the vowel) with the first letter of the next word, if that letter happens to be a *y*, in such a manner as to produce the sound of *sh* or of *usu* in *usual*; as, 'A *nishe* young man,' 'What *makesh* you laugh?' 'If he *offendsh* you, don't speak to him.' 'A*sh* you please,' 'Not *jush* yet,' 'We always *passh* your house in going to call on *Missh* Yates—she lives near *Palash* Yard;' and so on through all the possibilities of such a combination. This is decided, unmitigated *cockneyism*, having its parallel in nothing except the broken English of the sons of Abraham; and to adopt it in

conversation is certainly 'not speaking like a Christian.' "

VULGARISMS AND SLANG

CAREFULLY avoid using vulgar and unmeaning words and phrases and slang; as, *You don't say so!* *Anyhow*, *Over head and ears*, *Kick up*, *Walk into*, &c.

"Mr. Bowery and another *gent* were with me." We must class this detestable contraction with the vulgarisms, though it is often met with in good company. Always say *a gentleman*.

The following are a few of the current vulgarisms of the day:

| | |
|---|-----------------------------------|
| Better <i>nor</i> that for better <i>than</i> that. | Gal, for Girl. |
| Sparrowgrass, for asparagus. | Lit on, for met with. |
| Laid their heads together, for consulted. | Aint, for is not. |
| Crik, for creek. | Haint, for has not. |
| Put out for, incommode. | Bran new, for new. |
| Bagonet, for bayonet. | Chimley and chimbly, for chimney. |
| Lalock, for lilac. | Ary one, for either. |
| Sallet, for salad. | Aint, for are not. |
| Winder, for window. | Fetch, for bring. |
| Piller, for pillow. | Umberel, for umbrella. |
| Willer, for willow. | Rense, for rinse. |
| Kiver, for cover. | E'en amost, for almost. |

Such words as *pell-mell*, *bamboozle*, *helter-skelter*, *hurly-burly*, *topsy-turvy*, though sometimes allowable, should generally be avoided.

"It was the boy *as* is playing there." *Who* is playing.

"The apples *what* you gave me." Say *which*.
"*How's yourself* to-day?" is a vulgar form of salutation. *How are you?* is much better.

MISCELLANEOUS MISTAKES

"It is really curious the *course* which cannon-balls will sometimes take."—[*Abernethy*.] *Course* is a noun in the nominative case, but has no verb. He should have written, The *course* which cannon-balls will sometimes take *is* really curious.

And though by Heaven's severe decree,
She suffers hourly more than *me*.

More than *I*—that is, than I do.

Her price is paid, and she is sold like *thou*.—*Milman*.

Like *thee*.

The connexion between the pronoun and its antecedent should always be kept in view in the construction of sentences.

In narrating an accident sometime since, it was stated that a poor woman was run over by a cart *aged sixty*. So in a case of supposed poisoning: "He had something in a blue paper in his hand and I saw him put his head over the pot and put it in!" Another swallowed a base coin: "He snatched the half-crown from the boy which he swallowed;" which seems to mean the boy, not the money.

"Have you seen the *Miss Browns* lately?"
Say, the Misses Brown.

"He acted *bolder* than I expected." Say, *more boldly*.

"*Over* a thousand persons were present."
Say, *more than* a thousand, or upward of a thousand.

V.—THE ART OF READING

READING should be a perfect fac-simile of correct speaking, and both exact copies of real life.—*Bronson*.

A FEW hints on reading may be appropriately introduced here, as the subject is intimately connected both with what has preceded and with what is to follow.

Every one who has learned the rudiments of written language can read, but very few indeed, even of those who are called highly educated, can read *well*. We find a greater number of good talkers than good readers in society, rare as the former confessedly are; and where you can find ten young ladies who can perform satisfactorily on the piano, scarcely a single tolerable reader can be discovered, although reading is an accomplishment quite as easily acquired as music, to say the least, and still more important.

Good reading implies correct *pronunciation*, including enunciation, articulation, accent, and quantity; right *emphasis*, natural *modulation*, true *inflection*, and appropriate *intonation*. Of

pronunciation, we have spoken at length in another place.

EMPHASIS

EMPHASIS is to a word what accent is to a syllable. There are two ways of making emphasis, which are the same as in accent—*stress* and *quantity*; but there are as many ways of exhibiting it as there are pitches, qualities, and modifications of the voice. In every sentence there is a word or words on which the *sense* depends, as the *body* on the *heart*. Such words must be *emphasized*, or the sense will not be fully expressed. Practise the following exercise, emphasizing the Italic words:

“What is worth doing at *all* is worth doing *well*.” “He that is past *shame* is past *hope*.” “The *head* without the *heart* is like a steam engine without a *boiler*.” “Aim at nothing *higher* till you can *read* and *speak* deliberately, clearly, distinctly, and with proper *emphasis*, all *other* graces will follow.”

In the foregoing exercise emphasis is made by *stress*. In those that follow, the words printed in small capitals are emphasized by *stress* and *quantity*, or *prolongation* of sound:

“Roll on, thou *dark* and *deep* blue ocean, ROLL!” “I warn you not to DARE to lay your hand on the *Constitution*.” “Let our *object* be our *country*, our *WHOLE* country, and nothing BUT our *country*.” “Take *courage*: let your motto be *onward* and *UPWARD*.”

Read also the following poem with special attention to emphasis. It is a fine piece of word-painting, of which the emphatic words make the well-defined outline :

BEAUTY, WIT, AND GOLD

IN her *bower* a *widow* dwelt :
At her *feet* three *suitors* knelt :
Each adored the widow *much*,
Each essayed her *heart* to touch ;
One had wit, and *one* had gold,
And *one* was cast in *beauty's* mould :
Guess which was it won the prize,
Purse, or *tongue*, or handsome *eyes* ?
First appeared the *handsome* man,
Proudly peeping o'er her *fan* ;
Red his *lips*, and *white* his *skin* ;
Could *such* beauty fail to *win* ?
Then stepped forth the man of *gold*,
Cash he counted, *coin* he told,
Wealth the burden of his *tale* ;
Could *such golden* prospects fail ?
Then the man of *wit* and *sense*
Moved her with his *eloquence* ;
Now she heard him with a *sigh*,
Now she *blushed*, she knew not *why* ;
Then she *smiled* to hear him *speak* :
Then the *tear* was on her *cheek* ;
Beauty vanish ! gold depart !
WIT has won the *widow's heart*.

[Other useful poems, suitable for reading, will be found in "*The Best Love Poems*" and "*The Best Dramatic Poems*." (Foulsham. 1s. each.)]

MODULATION

MODULATION signifies the accommodation of the voice to every variety and shade of thought and feeling. The *upper* pitches of the voice are used in calling persons at a *distance*, for impassioned *emphasis* of certain kinds, and for earnest *arguments* : the *middle* pitches for general conversation, and easy familiar speaking, of a descriptive character ; and the *lower* ones for cadences and the exhibition of emphasis in *grave* and *solemn* reading and speaking.

The following anecdote of Patrick Henry may serve as an exercise in modulation.

PATRICK HENRY'S TREASON

WHEN this worthy *patriot* (who gave the first *impulse* to the ball of the *Revolution*) introduced his celebrated resolution on the *Stamp Act*, in the Virginia House of Burgesses, in 1765, as he descanted on the *tyranny* of that obnoxious act, exclaimed : "*Cæsar* had his *Brutus* ; Charles the *First*, his *Cromwell* ; and George the Third "——"*Treason !*"——cried the *Speaker* ; "*treason, treason, TREASON,*" re-echoed from every part of the house. It was one of those *trying* moments which are decisive of *character* ; but Henry *faltered* not for an *instant* ; and rising to a *loftier* attitude, and fixing on the *Speaker* an eye flashing with fire, continued—" may PROFIT by these *examples* : if *this* be *treason*, make the *most* of it."

INFLECTIONS

THE *inflections* may perhaps be best understood by contrasting them with the *monotone*, which is one continued sound, without elevation or depression, and may be represented by a straight, horizontal line, thus———. In using the *inflections*, the voice *departs* from the monotone in a continued *elevation* or *depression*, thus———, or thus———, accordingly as we give the rising or the falling slide. In inflection, as in emphasis, the *sense* governs every thing; and rules—except the general one, be *natura*!—are of little use. Read the following questions. The first two illustrate the *rising* inflection, and the last two the *falling*:

1. "Do you wish to become a good *reader*, *speaker*, and *singer*?" 2. "Is there not a difference between *words*, *thoughts*, and *feelings*?"

1. "Of what are you *thinking*?" 2. "What things are most proper for *youth* to learn?"

INTONATIONS

By *intonations* is meant the movement of the voice through the different notes of the scale, ascending and descending, with an appropriate and agreeable variety of sound. A dull repetition of words or sounds on nearly the same pitch is very disagreeable to the ear, and disgusting to correct taste. To avoid this fault you must first

get, by practice, the full control of your vocal organs, and then, entering perfectly into the *spirit* of what you read, allow *thought* and *feeling* to have their natural expression.

AN ANECDOTE OF CURRAN

CURRAN, a celebrated *Irish* orator, presents us with a signal instance of what can be accomplished by *assiduity* and *perseverance*; his enunciation was so *precipitate* and *confused*, that he was called "*Stuttering Jack Curran*." To overcome his numerous defects, he devoted a portion of every day to reading and reciting *aloud*, slowly and distinctly, some of the most eloquent *extracts* in our language, and his *success* was so *complete*, that among his *excellences* as a speaker was the clearness of his *articulation*, and an appropriate *intonation* that melodized every *sentence*.

A FEW FAULTS TO BE AVOIDED

AVOID *rapidity* and *indistinctness* of utterance; also a drawling, mincing, harsh, mouthing, artificial, rumbling, monotonous, whining, stately, pompous, unvaried, wavering, sleepy, boisterous, laboured, formal, faltering, trembling, heavy, theatrical, affected, and self-complacent manner; and read, speak, sing in such a clear, strong, melodious, flexible, winning, bold, sonorous, forcible, round, full, open, brilliant, natural,

agreeable, or mellow tone, as the sentiment *requires*; which contains in itself so sweet a charm, that it almost atones for the absence of *argument, sense, and fancy*.

A MAXIM TO BE REMEMBERED

READ just as you would naturally *speak* on the same *subject* and under similar *circumstances*; so that if any one should *hear* you without *seeing* you, he could not tell whether you were *reading* or *speaking*.

RULES

It is impossible to give rules for reading *every* sentence, or, indeed, *any* sentence; much more is left to the *pupil* than can be *written*. All that is here attempted is, a meagre *outline* of the subject; *enough*, however, for every one who is *determined* to succeed, and makes the necessary *application*; and *too much* for such as are of an opposite character. The *road* is pointed out, and all the necessities provided for the *journey*; but each must do the *travelling*, or abide the *consequences*. *Be* what *ought* to be, and *success is yours*.

- (3) No radiant *pearl*, which crested FORTUNE wears,
- (4) No *gem* that, twinkling, hangs from *beauty's* ears;
- (5) Nor the bright *stars*, which *night's* blue arch adorn,
- (6) Nor rising *sun* that gilds the eternal *morn*—
- (8) *Shine* with *such* lustre as the tear that *breaks*,
- (6) For *other's* woe, down virtue's manly *cheek*.

In reading (rather reciting) these beautiful lines, the voice commences, as indicated by the *figures*, gradually *rises*, then *yields* a little ; till it comes to the word "*shine*," which is on the 8th note ; and then it gradually descends to the close ; because such are the *thoughts* and the *feelings*. Get the *inside* ; never live *out-of-doors* ; grasp the *thoughts*, and then let the *words* flow from *feeling*.

EXERCISES

THE NOBILITY OF LABOUR

I CALL upon those whom I address to stand up for the *nobility of labour*. It is *Heaven's* great ordinance for *human* improvement. Let not the great ordinance be *broken down*. What do I say ? It is broken down ; and it has *been* broken down for *ages*. Let it then be *rebuilt* ; *here*, if *anywhere*, on the shores of a *new* world—of a *new civilization*.

Ashamed to toil ? Ashamed of thy dingy workshop, and dusty labour-field ; of thy hard hand, scarred with service more honourable than that of war ; of thy soiled and weather-stained garments, on which mother nature has embroidered mist, sun, and rain, fire and steam, her own heraldic honours ? Ashamed of those tokens, and titles, and envious of the flaunting robes of imbecile idleness and vanity ? It is treason to nature, it is impiety to Heaven ; it is breaking Heaven's great

ordinance. Toil, I repeat—TOIL, either of the brain, of the heart, or of the hand, is the only true manhood—the only true nobility !

THE WELCOME

Come in the *evening*, or come in the *morning*,
Come when you're *looked for*, or come without *warning*.
Kisses and *welcome* you'll find here *before* you,
And the *oftener* you come here the *more* I'll *adore* you.

Light is my *heart* since the day we were *plighted*,
Red is my *cheek* that they *told* me was *blighted*,
The green of the *trees* looks far *greener* than ever,
And the *linnets* are singing, " *True* lovers don't *sever* ! "

I'll pull you sweet *flowers*, to wear if you *chose* them,
Or, after you've *kissed* them, they'll lie on my *bosom* ;
I'll fetch from the *mountains* its *breeze* to *inspire* you ;
I'll fetch from my *fancy* a *tale* that won't *tire* you.

O ! your *step's* like the *rain* to the summer-vexed *farmer*,
Or *sabre* and *shield* to a *knight* without *armour* ;
I'll sing you sweet *songs* till the *stars* rise above me,
Then, wandering, I'll wish you, in *silence*, to *love* me.

We'll look through the *trees* at the *cliff* and the *eyrie*,
We'll tread round the *rath*, on the track of the *fairy* ;
We'll look on the *stars*, and we'll list to the *river*,
Till you ask of your *darling* what *gift* you can give her.

O ! she'll whisper you, " *Love* as unchangeably beaming,
And *trust* when in secret, most tunefully streaming,
Till the starlight of *Heaven* above us shall quiver,
And our *souls* flow in *one* down *Eternity's* river."

So, come in the *evening*, or come in the *morning*,
Come when you're *looked for*, or come without *warning*,

Kisses and welcome you'll find here *before* you,
And the *oftener* you come here the *more* I'll *adore* you.

Light is my *heart* since the day we were *plighted*,
Red is my *cheek* that they told me was *blighted*,
The green of the *trees* looks far *greener* than ever,
And the *linnets* are singing, " *True* lovers don't *sever* ! "

—*Davis' Irish Ballads.*

THE PARTING OF THE WAYS

THERE is a time when the youthful heir of a *throne* first comes to a knowledge of his mighty *prerogatives* ; when he first learns what *strength* there is in his imperial *arm*, and what *happiness* or *woe* waits upon his *voice*. So there must be a time when the vista of the *future*, with all its possibilities of *glory* and of *shame*, first opens upon the vision of *youth*. Then is he summoned to make his choice between *truth* and *treachery* ; between *honour* and *dishonour* ; between *purity* and *profligacy* ; between moral *life* and moral *death*. And as he doubts or balances between the *heavenward* and the *hellward* course ; as he struggles to *rise* or consents to *fall*, is there, in all the *universe of God*, a spectacle of higher *exultation* or of deeper *pathos* ? Within him are the *appetites* of a *brute*, and the *attributes* of an *angel* ; and when these meet in council to make up the roll of his *destiny* and seal his *fate*, shall the *beast* hound out the *seraph* ? Shall the *young man*, now conscious of the largeness of his *sphere* and of the sovereignty

of his *choice*, wed the low ambitions of the *world*, and seek with their *emptiness* to fill his *immortal* desires? Because he has a few *animal* wants that must be supplied, shall he become *all* animal!—an *epicure* and an *inebriate*—and blasphemously make it the *first* doctrine of his catechism—"the *chief* end of *man*"—to glorify his *stomach* and enjoy it?—*Horace Mann*.

Therefore, regard the Advice, "Be not drunk with *wine*, wherein is *excess*." "Let your *moderation* be known to *all men*." Govern your *appetites* with absolute *sway*.

AN EXTRACT FROM THANATOPSIS

All that *tread*

The globe are but a *handful* to the tribes
That *slumber* in its *bosom*. Take the wings
Of *morning*, and the *Barcan desert* pierce,
Or lose thyself in the continuous *woods*
Where rolls the *Oregon*, and hears no *sound*
Save its own *dashings*—yet—the *dead* are there;
And *millions* in those solitudes, since first
The flight of *years* began, have laid them down
In their last *sleep*: the *dead*—reign there—alone,
So shalt *thou* rest; and what if thou shalt fall,
Unnoticed by the *living*: and no *friend*
Take note of thy *departure*? All that breathe
Will *share* thy *destiny*. The *gay* will laugh
When thou art gone; the solemn brood of *care*
Plod on; and each, as before, will chase
His favorite *phantom*; yet *all these* shall leave
Their *mirth* and their *enjoyments*, and shall come
And make their beds with *thee*. As the long train
Of *ages* glides away, the sons of men.

The youth, in life's green *spring*, and he who goes
In the full strength of years, *matron* and *maid*,
The bowed with *age*, the *infant*, in the *smiles*
And *beauty* of its *innocent* age, cut off—
Shall, one by one, be gathered to thy side
By those who, in their turn, shall follow *them*.
So *live*, that when thy *summons* comes to join
The innumerable *caravan* that moves
To the pale realms of *shade*, where each shall take
His *chamber* in the silent halls of *death*,
Thou go not, like the quarry-slave at night,
Scourged to his *dungeon*, but *sustained* and *soothed*
By an unfaltering *trust*, approach thy *grave*
Like one who wraps the drapery of his *couch*
About him and lies *down*—to pleasant *dreams*.—*Bryant*.

VI.—COMPOSITION

THE word "Composition" is derived from two Latin words, which signify to *put together*. When we speak of the *composition* of a *picture*, we mean the *putting together* of the different objects which make up the picture ; as a *mountain*, *trees*, a *river*, a *boat*, etc.

When we speak of a *Composition* on any subject, we mean a *putting together* of the *thoughts* which belong to the subject. Suppose we were to write, "Grass is green ;" "Birds sing ;" "John is blind ;" that would not be *Composition*, because the thoughts are not connected with each other.

Suppose we take for our subject, "A blind boy ;" and write, "John is blind ; he cannot see that the grass is green, but he can hear the birds sing ;" that is *Composition*, because the three

thoughts, "John is blind," "Grass is green," "Birds sing;" are connected with each other, and with the subject, "A blind boy."

Thoughts which are independent of each other, may be united by introducing another thought which will connect them. In the example, "John is blind; he cannot see that the grass is green, but he can hear the birds sing,"—the two thoughts, "he cannot see," "but he can hear," connect the three independent thoughts, "John is blind," "Grass is green," "Birds sing."

There are many thoughts belonging to every subject, and these should be so "*put together*," that they will appear to follow each other in a natural order. Therefore *Composition* consists in *putting together*, in a natural order, thoughts belonging to a subject.

"Description" is the first principal kind of Composition. Description is "*a putting together*" of our impressions of any subject or scene. It is called the first kind of Composition because it relates to that which we see, and that which we *see*, lies at the beginning of Thought. We can learn to describe well by studying attentively the object or scene which we wish to describe.

It is necessary to a good description, that those particulars be given in which the object or scene differs from other objects or scenes. If we should say, "My kitten has whiskers, four legs, and a tail," it would not be a good description, because it mentions only things which are common to all

kittens, and does not describe any particular one. But if you were to say, "My kitten has glossy black fur, a white spot between its eyes, shaped like a diamond, and large white whiskers;" it would be a good description, because it describes particulars which distinguish the kitten from other kittens.

A *Scene* is a combination of objects; and is described by giving those particulars in their objects and *arrangement*, by which it is distinguished from other scenes.

DIRECTIONS

1. FOR some time let the pupils copy short pieces in prose from some good writers. This will give the habit of neatness, and exactness in the use of points, capitals, etc.

2. Let the teacher place a number of familiar objects on a table before the class, and request the pupils to write the names of the articles. Then exchange the lists, and each pupil should correct the bad spelling, &c., in his neighbour's list. Then the papers may be returned to their owners for examination.

3. The teacher must decide disputed points, explaining the ground of each decision, and permitting the pupils to question him.

NAMES OF THINGS

LESSON 1.—Write the names of the things that

you see before you. Begin each word with a capital letter, and after each put a full stop.

EXAMPLE.—Paper. Pen. Ink. Bottle. Knife. Leather. Wax. Book. Ruler. Pencil. Table. Candle. Fire. Stone. Brick. Lime.

EXERCISE.—1. Names of things in any shop. 2. Names of things in any room. 3. Names of things at breakfast. 4. Names of things at dinner. 5. Names of things in a school-room. 6. Names of flowers in a garden. 7. Names of poultry in a farm-yard. 8. Names of animals in a farm-yard. 9. Names of things in a play-ground.

NAMES AND NUMBERS

LESSON 2.—Write the names and things on a desk, with the number of each article.

EXAMPLE.—Things on a desk: One bottle. Twelve quills. Ten pens. Two pencils. Six books. One knife.

EXERCISES.—1. Names and numbers of things in a shop. 2. *Ditto* in a room. 3. *Ditto* in a chapel. 4. *Ditto* in a field. 5. *Ditto* in a garden. 6. *Ditto* in a farm-yard. 7. *Ditto* in a ship.

LESSON 3.—Write the names of things that have a double name, and which are in a school, garden, street, river, house, wood, field, etc.: as, Pen-knife. Ink-bottle. Sealing-wax.

LESSON 4.—Write the names of those things that can be mentioned in parts: as, A piece of bread. A skin of leather. The blade of a knife,

etc. Write the following Nouns, in the same way :—Wax, box, book, chair, table, house, paper, leaf, garden, school, ship.

LESSON 5.—Write a list of names of things that generally go in sets or bodies.

EXAMPLE.—A flock of geese. A band of robbers. A company of players. A swarm of bees. A bunch of grapes. A shoal of herrings. A pack of hounds. A drove of oxen.

EXERCISES.—Soldiers, sheep, partridges, oxen, horses, ships, sailors, cattle, geese, ducks, wasps, locusts, flowers.

LESSON 6.—Write the names of twenty persons and the names of something they possess. Pay attention to the apostrophe and s ; as John's book. Eliza's bonnet. The dog's collar.

LESSON 7.—Write sentences with two Nouns in each, the one of an abstract quality, the other of an actual thing.

EXAMPLE.—The grandeur of Nature. The truth of the Bible. The fragrance of the rose. The depravity of man. The benevolence of God. The brightness of the sun. The darkness of night.

EXERCISES.—Lion, dog, wisdom, depth, house, church, school, honey, mountain, pole, courage, splendour, joy, moon, ocean, flower, well, sea, rain, frost.

QUALITIES OF NOUNS

LESSON 1.—Write twenty names of things,

describing at the same time, by adjectives, the size, shape, colour, etc.

EXAMPLE.—A large desk. A round table. A hot fire. A sharp knife. Black sealing-wax.

EXERCISES

NOUNS

Sheep, lead, iron, brass, ring, coal, wood, harp, knife, pen, copper, gold, book, weather, pencil, basket, tree, bread.

ADJECTIVES

Large, round, hard, thin, good, bad, dull, sharp, fat, heavy, small, smooth, soft, rough, thick, brittle, red.

LESSON 2.—Write twelve Nouns with two qualities or Adjectives to each ; as, A *cold frosty* night. A *covetous old* man. *Dark blue* sea.

LESSON 3.—Write two Nouns having the same qualities ; the second to have more of the quality than the first ; as, a *large* field, a *larger* field. Beautiful trees, more beautiful trees.

EXERCISES.—Man, house, mouth, weather, bread, water, river, town, city, nation.

LESSON 4.—Mention the words which have a *contrary signification* to the following :—Light, dark, truth, hilly, day, silence, high, vulgar, joy, good, smooth, few, hard, storm, strength, cool,

pure, merry, want, proud, eternity, young, healthy, long.

LESSONS ON VERBS

LESSON 1.—Write the names of one, two, or more objects, and add qualities suitable to each ; as, The flower *is* fragrant. Glass and ice *are* smooth.

EXERCISES.—Gold, paper, sun and moon, roses, silk, velvet, pens, lambs, school, hail, snow, lead, copper, iron, tin, marble, flannel, coal, gas, stars, grapes.

LESSON 2.—Write the name of any part of a compound article, and mention the quality of that part ; as, The cover of the book *is* disfigured. The walls of the Abbey *are* decayed. The door of the house *is* broken.

LESSON 3.—Write in the Singular the names of things, and what they are said to do ; as, Smoke *ascends*. Snow *melts*. Gold *shines*. Water *flows*.

EXERCISES.—Roses, oranges, water, diamonds, flowers, ocean, wind, oak, thunder, lightning, hail, glass, steel.

LESSON 4.—Write the names of things, and what they do ; as, The horse *runs*. The ass *brays*. The bee *hums*. The sparrow *chirps*. The dog *barks*.

EXERCISES.—Sheep, worm, wolf, stag, raven, cow, ass, tiger, elephant, camel, bear, buffalo, eagle, vulture, rook, swallow, linnet.

LESSON 5.—Write the name of an object, and the name of a quality that the object formerly had ; as, The night *was* dark. The wind *was* stormy. The scene *was* delightful. The evening *was* serene.

LESSON 6.—Write short sentences with different verbs of the *past tense* ; as, Jane *wrote* the letter. I *walked* four miles. I *bought* the horse. I *thought* it was so.

LESSON 7.—Write short sentences with “has been,” or “have been ;” as, The child has been here. A hare has been into the garden. John has been idle. The men have been well rewarded.

EXERCISES.—Lost, amusing, timid, pleasant, written, lazy, clever, taken, given, loved, hated, destroyed, active.

LESSON 8.—Write sentences with “had been ;” as, John had been regular. She had been imprudent.

LESSON 9.—Write short sentences, and employ verbs in the future tense ; as The meeting *will be* well attended. Mary will be there. I shall be delighted. I will write to my friend, and he will be gratified.

EXERCISES.—Ass, boy, fruit, rice, desk, joiner, grocer, carpenter, butcher, fine, coarse, slow, sorry, cunning, dog, funny, fierce, cruel, tame, angry, joyful, fox, cloth, time.

LESSON 10.—Write the names of things along with two or more verbs ; as, The horse walks, trots, and gallops. The man weeps and prays.

LESSON 11.—Write sentences containing the Nominative case, the Verb, and the Objective case ; as, I respect Henry. The fire burns me. The rain has wetted me. John has insulted him. John has given him a book.

EXERCISES.—Beat, begin, bend, bring, learn, teach, cut, dig, help, weave, work, hide, read, write, smell, taste, hear, see, push, forge, coin, instruct.

LESSON 12.—Write sentences as the last, but give qualities to the actor, or the Nominative ; as, The covetous old man loves his gold. The passionate youth injures himself. That sly fox devoured the lamb.

EXERCISES.—Love, answer, aim, beat, flow, cut, eat, carve, catch, drive, fetch, give, get, look, steal, flit, split, strike, shave, ride, spell, wander.

LESSONS ON PRONOUNS

LESSON 1.—Instead of the name of the object, write *I, thou, he, she* ; as, *I* found the key. *Thou* readest well. *He* surprises thee. *She* excels them all.

EXERCISES.—Abhor, betray, build, cover, guide, warm, destroy, manage, instruct, plant, divide, accept, refuse.

LESSON 2.—Write sentences, and use the following Pronouns ; *I, mine, me, we, ours, us, thou, thine, thee, you, yours, he, his, him, they, theirs, them*. Connect them with the following Verbs ;

fly, write, give, lost, obey, think, speak, command, convey, conduct, contrive, supply.

LESSON 3.—Write as before, and use the Pronouns, she, hers, her, it, its, they, theirs, them.

LESSON 4.—Write sentences, and employ the Relative Pronouns, who, whose, whom, which, that ; as, The master, *who* instructed me. The man who prosecuted me.

EXERCISES.—Baker, grocer, tailor, lawyer, father, mother, brother, sister, uncle, aunt, cousin, family, skin, wool, fur, wood, silk, linen, society.

LESSON 5.—Write sentences with one or two Interrogative pronouns ; as, “ *Who* lives here ? *Which* is my hat ?

LESSON 6.—Write sentences containing the Demonstrative Pronouns, this, that, these, those ; as, This is charming ; that is miserable.

EXERCISES.—Arms, hand, finger, lungs, heart, people, neighbours, villages, glove, island, sea, hill, farms, rocks, moon, stars, valley, river, houses, lake, field, province, parish.

LESSON 7.—Write sentences with the Possessive Pronouns, my, thy, his, her, its, our, your, their, own. Use the preceding Exercises.

LESSONS ON ADVERBS

LESSON 1.—Write sentences with Adverbs of time and manner in each sentence ; as, He has read *carelessly to-day*. *I never* saw her *before*.

LESSON 2.—Write sentences with Adverbs of place, and of quantity ; as, I should be *very* sorry to see him *there*.

LESSON 3.—Write sentences with Adverbs of affirmation, and Adverbs of doubt : as, Lovest thou me ? *Yes*. Wilt thou continue faithful ? *Perhaps* I shall.

LESSONS ON PREPOSITIONS

REFER to List of Prepositions, page 23 ; write twelve Lessons, each Lesson containing one Preposition ; as, Bind them *about* thy neck. He sat *before* the fire. He fell *upon* the ground. I am *in* great distress. He was lost *amid* the shades of the forest.

LESSONS ON CONJUNCTIONS

LESSON 1.—Join two or three Nouns in one sentence ; as, Herschel, Saturn, *and* Jupiter are the remotest planets.

EXERCISES.—Stars, planets, moon. Father, mother, child. Faith, hope, charity. Lion, tiger, panther. Trees, shrubs, flowers, grass. Gold, silver, mercury.

LESSON 2.—Write sentences, joining two or three Verbs used with the same Noun ; as, The tides ebb and flow. Joseph works, laughs, and sings. Flowers flourish and fade.

EXERCISES.—Lion, elephant, camel, stag,

leopard, beaver, rabbit, rat, mouse, owl, bat, lark, canary, thrush, swallow, sparrow, raven.

LESSON 3.—Write sentences containing one or two of these words :—Also, but, if, therefore, and, both, else, since, then, although.

LESSONS ON INTERJECTIONS

LESSON 1.—Write sentences with the following Interjections or Exclamations ; Adieu ! ah ! alas ! away ! begone ! hush ! hark ! hail ! as, Adieu, adieu ! my beloved friend ! Alas ! I may never see that face again.

LESSON 2.—Write sentences with, Hurrah ! lo ! O ! Oh ! Oh, dear ! as, Hurrah ! the enemy is fled. Oh, dear ! this wound bespeaks my death !

SIMPLE DESCRIPTION

EXAMPLE.—*Question and Answer :*

Have you a kitten ?

I have a dear little kitten.

What is its colour ?

Its colour is dark grey, all except the tip of its tail and one paw, which are white.

What kind of a disposition has it ?

It has a very gentle disposition, and likes to be petted.

When you take it up kindly what will it do ?

When I take it up kindly, it begins to purr,

and to lick my hand with its little rough tongue.

If you hold it still for a while, will it go to sleep?

If I hold it still for a while, it will fold its paws, and curl itself up into a round ball.

How long will it sleep?

It will sleep so for hours without stirring.

Is it frolicsome when it is awake?

It is a bright, frolicsome little kitten, when it is awake.

What will it do with the things it finds on the floor.

It will cut all sorts of capers with pieces of paper, or any thing it finds on the floor.

Does it sometimes do mischief in its frolics?

It sometimes does mischief in those frolics, knocking things down, and it has broken things when it was very wild.

Is it old enough to catch mice yet?

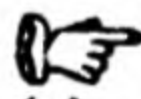
It is not old enough to catch mice.

What does it do when it hears a scratching or nibbling noise?

It will prick up its ears, and look very fierce, when it hears a scratching or nibbling sound.

Do you think it will make a good mouser?

I think some day it will be a famous mouser.

 A series of questions on any subject (similar to the above) will enable a learner readily to acquire the art of composition.

LESSON 1.—Let the Pupil carefully examine any object by his sense of sight, and then write the result of his observation. This will promote

the habit of observation, and prepare him for Original Composition.

EXAMPLE.—*The School-Room.*

This school-room is about ten yards long, eight yards broad, and three and a half yards high. Light is admitted through eight windows, each window contains thirty panes of glass, and each pane measures about eighteen inches long, and fourteen inches broad. The room is very commodious, and in it about thirty scholars are taught.

EXERCISES.—Desk. Slate. Arithmetic. Ink-stand. Blotting-paper. Sponge.

LESSON 2.—Taste any object, if palatable, and write the result.

EXAMPLE.—*A Cup of Coffee.*

The substance in this cup is an infusion of the fruit of a tree, growing chiefly in Arabia, Persia, the East Indies, and several parts of America. Its taste is peculiar, but pleasant. It is naturally somewhat bitter, but the sugar prevents it being unpleasantly so. The flavour is aromatic and agreeable. The flavour of coffee depends not only on the quality of the berries, but also on the roasting.

EXERCISES.—Cheese. Chocolates. Potatoes. Tea. Strawberries. Apples. Bread. Onions.

LESSON 3.—Exercise the sense of smell, and write the result.

EXAMPLE.—*A full blown rose.*

This flower is called a rose. There are several varieties of roses, but this is said to be the most beautiful of them. Its buds appear to be gradually opening, and from each

proceeds a most delightful odour. But the chief fragrance is from the petals of the full-expanded flower. The essence which is extracted from the rose-leaves forms a fragrant scent called attar of roses.

EXERCISES. — Violet. Rosemary. Lavender. Thyme. Gas. Pepper. Lilies. Jessamine.

LESSON 4.—Describe the size, shape, taste and smell of the following:—An orange. A pencil. A pear. An apple. A cherry. A peach.

EXAMPLE.—*An Orange.*

This orange is about three inches in diameter. It is globular, flat at the poles, like the earth; and its taste is fine and sweet. Its colour is of a deep yellow, its scent is delicious and fragrant, and its perfume fills the room.

LESSON 5.—State the object, or listen to its natural sounds, which describe.

EXAMPLE.—Last night I was roused from my bed by the cry of "fire!" which was reiterated by hundreds of voices. I arose and went to the scene of conflagration, which was a large and splendid mansion. The spectacle was awfully grand, the flames having kindled upon every part of the once magnificent structure. The sound caused by the fiery element, was like the thunder's roar, and the surrounding atmosphere was illuminated as if by the most vivid lightning. It was deeply affecting to witness such a destruction of property, and to hear the lamentations and bitter wailings of the individuals identified with the once splendid mansion. All the exertions of the firemen and others proved abortive. The spectacle is yet deeply engraven upon my mind.

EXERCISES.—Wind. A harp. A trumpet. A

bell. A violin. Trees. Thunder. Hail. A cannon. A piano.

LESSON 6.—Place the object before you. Examine it carefully by all your senses. Write the result of your examination.

EXAMPLE.—*A Stick of Sealing Wax.*

This Stick of Sealing Wax is about five inches long, half an inch broad, and a quarter of an inch in thickness. It has a disagreeable taste. It is of a bright red colour, and the name of the Manufacturer is engraven upon it. The smell is rather pleasant. The surface is smooth, and shines like glass, and on account of its adhesive quality, and its susceptibility of receiving an impression, it is used for sealing and securing Letters, Packets, and small Parcels, where secrecy is required.

LESSON 7.—Describe A PENNY. 1. Circumference ; thickness ; flat ; edged ; stamped ; impression ; colour when new ; old. 2. Hard ; smooth ; cold. 3. Metallic : coppery. 4. Pungent ; unpleasant.

LESSON 8.—Describe the following things as in the preceding Lesson ; 1. A Watch. 2. A cherry. 3. A lemon. 4. An apple. 5. A poker.

The Teacher may extend these, by proposing questions on other objects, regarding shape, size, colour, number, position, feeling, perfume, taste, texture, sound, &c.


DESCRIPTION AND EXPERIMENTS

LESSON 1.—Describe an object by your senses, as before ; make experiments, write the result.

EXAMPLE.—*A Piece of India-rubber.*

THIS piece of India-rubber is square, and is called Patent India-rubber. Its colour is grey. Its smell is strong, and rather disagreeable. School-boys are generally fond of chewing it, but it has no peculiar taste. If I stretch it, and then let it go, it regains its former shape which proves it to be *elastic*. Next, I perceive that it takes fire very readily, burning with a brilliant light, emitting a considerable quantity of black smoke. It is, therefore, *inflammable*. In water, I see that it floats so that its specific gravity must be less than that of water. I observe too that its bulk is not diminished, from which I infer that it is *insoluble* in water. It is very useful in cleaning paper, and freeing it from pencil-marks.

LESSON 2.—Describe in like manner, COAL, as to size, shape, etc., and experiments upon it with water, fire, a hammer, and tobacco-pipe and clay.

EXERCISES.—Describe as above, a small piece of glass. A sheet of paper. Salt. Gold. Iron.  The Pupil may be further directed to describe, 1st, the SOURCE OF Things; as, Lead, Bread, a Coat, Sugar, Gas, Paper, etc. 2. Their Use. 3. The SEVERAL PARTS OF A THING; as, a Pen-knife, a Room, a Fire-place, a Book, &c.

VARIETY OF EXPRESSION

VARY the expression in the following sentences by changing the parts of speech:—

1. *Wisdom* is better than riches. *To be wise* is better than *to be rich*. *The wise* are better than *the rich*.

2. Be *humble* in your whole *behaviour*. Always *behave* yourself *humbly*. *Behave* yourself with *humility* on all occasions.

EXERCISES

1. Piety and virtue will make our whole life happy.

2. Modesty is one of the chief ornaments of youth.

3. The eager and the presumptuous are continually disappointed.

4. Friendly sympathy heightens every joy.

5. Praise is pleasing to the mind of man.

6. To deceive the innocent is disgraceful.

7. A family where the great Father of the universe is duly revered, where parents are honoured and obeyed, and where brothers and sisters dwell together in affection and harmony, is a most delightful and interesting spectacle.

8. The man who distributes his fortune with generosity and prudence, is amply repaid by the gratitude of those whom he obliges.

9. Vary the expression in the following sentences by using synonymous words and phrases :—as,

Wrath kindles wrath. Anger inflames anger. One angry passion excites another.

EXERCISES

1. The avaricious man has no friend.

2. It is not easy to love those whom we do not esteem.
3. Few have courage to correct their friends.
4. Passion swells by gratification.
5. The great source of pleasure is variety.
6. Knowledge is to be gained only by study.
7. Listen to the affectionate counsels of your parents ; treasure up their precepts ; respect their riper judgment ; and enjoy with gratitude and delight, the advantages resulting from their society.

VARIETY OF CONSTRUCTION

VARY the construction in the following sentences by changing the subjects, the predicates, or the objects :—

Temperance in eating and drinking is the best preservative of health. To be temperate in eating and drinking is the best preservative of health. To eat and drink temperately is the best preservative of health. The best preservative of health is temperance in eating and drinking. The best way to preserve health is to eat and drink temperately.

EXERCISES

1. To live soberly, righteously, and piously, is required of all men.
2. To grieve immoderately shows weakness.
3. Timid men fear to die.
4. That it is our duty to be just and kind to

our fellow creatures, admits not any doubt in a rational and well-informed mind.

VARIETY OF STRUCTURE AND EXPRESSION

VARY both the structure and the expression of the following sentences :—

A wolf let into the sheepfold, will devour the sheep. A wolf being let into the sheepfold, the sheep will be devoured. If we let a wolf into the fold, the sheep will be devoured. The wolf will devour the sheep, if the sheepfold be left open. If the fold be not shut, the wolf will devour the sheep. Slaughter will be made amongst the sheep, if the wolf get into the fold.

VARY THE FOLLOWING EXPRESSIONS

1. Gentleness corrects whatever is offensive in our manners.

2. The places of those who refused to come, were soon filled with a multitude of delighted guests.

3. He who lives always in the bustle of the world, lives in a perpetual warfare.

4. Industry is not only the instrument of improvement, but the foundation of pleasure.

5. The advantages of this world, even when innocently gained, are uncertain blessings.

DESCRIPTIVE SUBJECTS

RULE 1.—Describe the following *persons*: detail, first, their general appearance; second, character; third, manner; and other properties.

EXERCISES.—1. Give a description of your father. 2. Of your mother. 3. Of your teacher. 4. Of the queen. 5. Of the Londoners. 6. Of the ancient Britons, etc.

RULE 2.—Give a description of the following *places*: mention first, the extent; second, climate; third, productions; fourth, curiosities; and other circumstances connected with them.

EXERCISES.—1. Of the scenery of your own home. 2. Of the extent, soil, and productions of any district. 3. Of the manufactures and commerce of various towns.

RULE 3.—Describe *things*: detail first, the nature; second, properties; third, causes; fourth, consequences; and fifth, other circumstances connected with them.

EXERCISES.—1. Any remarkable edifice. 2. The sun-rise and set. 3. The revolution of the year. 4. Of a thunder storm. 5. Of a morning or an evening in the country.

Before attempting any of the above examples, allow the pupil to read some book treating on those particular classes of *persons*, *places*, and *things*; then let him write what he can from memory, and, after, let a comparison be

made between his own composition and the original.

DEFINITIONS

GIVE a definition, or explain the following Names:—Virtue, Vice, Modesty, Wisdom, Prudence, Scorn, Slander, Intelligence, Procrastination, Pride, Humility, Truth, Justice, Equity, Hope, Perseverance, Prejudice, Industry, Economy, Charity, Affectation, etc.

CORRESPONDENCE

1. Before you commence writing a letter, acquire a clear and distinct conception of those things on which you are about to write.

2. Strictly adhere to the rules of Grammar, and express the same sentiments that you would if conversing with the person to whom you are writing.

3. Begin the letter on the top, at the right hand; write the name of the place in which you live, the day of the month, and the year.

4. Then a little below, at the left hand, write Dear Sir, or Madam, if the person whom you are addressing is a stranger; but Dear So and So, if a friend.

EXERCISES

1. Write to your father; inform him of your safe arrival at school; give an account of your

journey ; describe the weather ; express your regret at leaving your friends ; state your determination to be diligent in your studies, and your ambition to rise to eminence in literature. Give an account of the locality of the school ; describe the building itself, the Tutor and his family ; mention your love, and respect, separately, to all of the family at home.

2. Write to your younger brother ; tell him how you feel the separation ; state the love you have for him, and how anxious you are for his happiness, and literary distinction ; urge him to diligence in his studies ; speak of the advantages of learning, and endeavour to inspire him by examples of persons of eminency.

3. Write to your mother ; tell her you now feel the value of her maternal care ; express your gratitude, and your determination ever to cherish a sense of her love ; request an interest in her prayers ; tell her that the advice she gave you will be followed ; and the cautious, warnings, etc., will be regarded. Request her to take care of her health ; tell her what clothes and linen you want ; request her to send them, enclosing also some interesting books.

4. Write to a distant friend ; tell him your joy at his recovery from sickness ; speak of the kindness of providence. Congratulate him on account of his proficiency in literature, and the honours which have been awarded him ; caution him against pride—urge him to perseverance.

5. Write to your brother; congratulate him on commencing business for himself; wish him prosperity; advise him to be cautious with regard to stock, credit, and bad debts; urge him to habits of early rising, promptitude, and punctuality to any engagement; recommend him to economy in his domestic affairs; and guard him against a mercenary spirit, and a slavish application to business.

6. Write to a commercial house: state that you are commencing business; state your capital, prospects of success; and give the house a referee; state your preference to that house, on account of its being recommended; hope they will regard your youth and inexperience, and send such goods as you are likely to sell; state that you will endeavour to fulfil every engagement.

7. Write to your friend. Thank him for his invitation; tell him that circumstances of an afflictive character forbid your compliance; express your regret; describe your state; request his advice; intimate your regard for him.

8. FURTHER EXERCISES.—Write to a prodigal young man.—To a Landlord requesting time to pay the rent.—Suppose yourself in any foreign country, and write to your friend in England.—Write to a person and solicit him for a situation.—Write to your guardian, or patron; express the state of your feelings towards him for his constant attention to your best interests.

VII.—PUNCTUATION

IN speaking or reading a sentence, various pauses are made for the purpose of making the construction, meaning, and delivery, more distinct to the hearer. *Punctuation* is the making of these pauses, by points indicative of their length.

The *Comma* is written thus (,) and represents the shortest pause in reading, and the smallest divisions in writing.

RULE 1. In general a simple sentence does not admit of any point except the period ; as, True politeness has its seat in the heart.

RULE 2. The simple members of a compound sentence are separated by a comma ; as Good men are esteemed, and they are happy.

RULE 3. When two or more words—whether nouns, adjectives, pronouns, verbs, or adverbs—are connected without the conjunction being expressed, the comma supplies the place of that word ; as, My parents, brothers, and sisters were all present.—But when it is expressed, the comma is omitted, as, Cicero spoke forcibly *and* fluently.

RULE 4. Absolute, relative, and, generally, all parenthetical and explanatory clauses, are separated from the other parts of a sentence by commas ; as, The commander having been shot, the troops became dispirited. Paul, the chief of sinners, became the chief apostle.

RULE 5. The modifying words and phrases, *nay, however, hence, finally, in short, at least*, and the like, are usually separated by commas.

RULE 6. Words denoting the person, or object addressed, are separated by commas ; as, My son, give me thine heart. John, hear what I say.

RULE 7. An emphatical repetition requires a comma ; as, Against thee, thee only, have I sinned.

RULE 8. When words are placed in opposition to each other, or with some marked variety, they require to be distinguished by a comma : as,

“ Tho’ deep, yet clear ; tho’ gentle, yet not dull.”

RULE 9. The words of another writer cited, but not formally introduced as a quotation, are separated by a comma ; as, I pity the man who can travel from Dan to Beersheba, and cry, ‘Tis all barren.

RULE 10. A comma is often inserted where a verb is understood ; as, George has acquired much property ; his brother, little.

RULE 11. A comma is used between the two parts of a sentence that has its natural order inverted ; as, Him that is weak in the faith, receive ye.

The *Semicolon* is written thus (;). It marks a longer pause than the comma.

RULE 1. A sentence consisting of two parts, the one containing a complete proposition, and the other added as an inference, or an explanation, the two parts are separated by a semicolon ; as, My mind is sadly dejected ; for I am surrounded with enemies.

RULE 2. A sentence consisting of several members, each constituting a distinct proposition, and having a dependence upon each other, or upon some common clause, they are separated by semicolons ; as, Remember, weeping may endure for a night, but joy cometh in the morning ; and to all true Christians, it shall be a morning without clouds.

The *Colon*, which is written thus (:), marks a longer pause than the semicolon, and is used when the sense is complete but when there is something still behind which tends to make the sense fuller or clearer.

RULE 1. A colon generally precedes a quotation ; as, The Scriptures show the benevolence of the Deity, in these words : " God is love."

RULE 2. When a sentence which consists of an enumeration of particulars, each separated from the other by a semicolon, has its sense suspended till the last clause, that clause is disjoined from the preceding by a colon ; as, " If he has been unfaithful to the king ; if he has not proved a traitor to his country ; if he has never given cause for such

charges as have been preferred against him : why then is he afraid to confront his accusers ? ”

The Period or full stop is a dot thus (.), and is used at the end of every complete sentence ; that is to say, at the end of every collection of words which makes a full and complete meaning, and is not necessarily connected with other collections of words.

Besides being used to mark the completion of a sentence, the period is placed after initials, when used alone, as D.D. for Doctor of Divinity ; and after abbreviations, as, Lat. for Latin.

Parenthesis () is used to enclose a phrase to assist in elucidating the subject, or to add force to the assertions or arguments ; as,

“ Know then this truth (enough for man to know),
Virtue alone is happiness below.”

It ought however to be sparingly used. It is necessarily an interrupter. It tends to divert the attention from the main object of the sentence.

Interrogation (?) is used when a question is asked, as, How art thou ?

Exclamation (!) denotes any sudden emotion of the mind ; as, Alas ! I am undone !

Apostrophe (') or mark of elision, indicates that a letter is left out ; as, lov'd for loved, don't for do not. It is used properly enough in poetry, but should not be used too frequently in prose. It is used to denote the possessive case of Nouns ; as, *My boy's book.*

Hyphen (-) is used to connect words or part of words ; as in tea-pot, water-rat.

The *Dash* (—) marks a break in a sentence, or an abrupt turn, though it is occasionally used merely to disjoin a parenthetical clause ; as,

“ If thou art he—but O, how fallen ! ”

“ Peter and John—for they were together—stood up before the council.”

Paragraph (§) is used to denote the beginning of a new subject.

Section (§) is sometimes used instead of the word *section*.

THE USE OF CAPITAL LETTERS.

1. THE first word of every book, or any other piece of writing, must begin with a capital letter.

2. At the beginning of every paragraph.

3. The first word after a period, and the answer to a question, must begin with a capital letter.

4. Proper names, that is, names of persons, places, ships, countries, nations, cities, towns, villages, and all adjectives growing out of the names of countries, or nations ; as, the English language ; the French fashions ; the American government.

5. The pronoun I, and the interjection O.

6. The first word of every line in poetry.

7. The names of the Deity ; as, God, the Lord. Most High, &c.

8. Common Nouns when personified ; as, Come, gentle Spring.

9. Sometimes capitals begin words which represent the subject treated of, or written about ; and sometimes they are used to render words emphatical.

EXERCISES ON PUNCTUATION.

Divide into Sentences, correct the errors, and supply the proper points, in the following Exercises.

Hope the balm of life soothes us under misfortunes ; heaven is the region of gentleness and friendship, hell, of fierceness and animosity : do not flatter yourself with the hope of perfect happiness, there is no such thing in the world, a Divine Legislator uttering his voice from heaven, an Almighty governor stretching forth his arm to punish or reward, these are the considerations which overcome the world and support integrity and virtue.

We shall all be dead a hundred years hence yes and in less time than that really it is melancholy to reflect on the vicissitudes in sublunary affairs only think of the strange mutations in this busy metropolis in half a century or less there will then be the bright eyes and fair countenances that now fill our streets with life and gaiety what will have become of the big wigs and fur gowns the counselors and Judges the orators of St. Stephens the

turtle eating aldermen the prating common council men and the Cent-per-cents of Job-ally the stars of Almack's and the blossoms of St. Giles's will have alike faded or set in endless night. They will all have gone out like a snuff and have been quietly put to bed with "a shovel or spade" and a new generation arisen just as vain and bustling as their predecessors it makes ones heart ache to think on it yet so it is.

Time like a fashionable host
That slightly shakes his parting guest by the hand
But with his arm out-stretch'd as he would fly
Grasps the in comer

VIII.—PRONUNCIATION OF CERTAIN SURNAMES.

IN acquiring the part of Speaking correctly, the pronouncing of Proper Names is a matter of considerable importance, as a correct rendering conduces to ease and grace in conversation. The object of the self-taught, and imperfectly educated person should be, to leave as few traces as possible of the defects of early training; and the evidence of those defects is in few matters stronger, than the way in which the *unlearned* pronounce certain Proper Names in English.

Analogy cannot be relied on in pronouncing these names. We must accept the ruling of the

owners of them, and fall in with the recognized mode of pronouncing by "Society."

We here give a list of the most important—

| SPELT | PRONOUNCED | REMARKS |
|------------------------------|--------------------------|--|
| Arbuthnot. | Arbuth'not. | |
| Arundel. | Arrandel. | |
| Beaconsfield. | Beckonsfield. | |
| Beauclerk or } Beauclerc. | Bo'clair. | Accent on first syllable. |
| Beauchamp. | Beacham. | |
| Belvoir. | Bever. | |
| Bethune. | Beeton. | |
| Berkely. | Barkley. | |
| Bicester. | Bis'ter. | Accent on first syllable. |
| Bourke. | Burk. | |
| Bourne. | Burn. | |
| Bowles. | Boles. | |
| Blount. | Blunt. | |
| Breadal'bane. | Breaddal'bane. | Accent on third syllable. |
| Brougham. | Broum. | |
| Buchan. | Buck'an. | Accent on first syllable. |
| Burdett. | Burdett. | Accent on last syllable. |
| Burnett. | Burnett. | Accent on last syllable. |
| Bury. | Berry. | |
| Calderon. | Caldron not Cauldron. | |
| Cirencester. | Cis'ester. | Accent on first syllable. |
| Cockburn. | Coburn. | Ck not sounded. |
| Colquhoun. | Koo'hoon'. | Accent on last syllable. |
| Conynham. | Cunyingham. | |
| Coutts. | Koots. | |
| Cowper. | Couper. | |
| Charteris. | Charters. | |
| Cholmeley. | Chumley. | |
| Cholmondeley. | | |
| Clanricarde. | Clanri'carde. | Accent on second syllable. |
| Dalziel. | Dee'al. | Accent on first syllable. |
| Derby. | Darby. | |
| Des Vaux. | Deveu. | The x not sounded. |
| Devereux. | Devereu. | The x not sounded. |
| Dillwyn. | Dil'lun. | The wy takes the sound of u, the accent on first syllable. |
| Duchesne. | Dukarn. | |
| Du Plat. | Du Plar. | |

| SPELT | PRONOUNCED | REMARKS |
|---|--|--|
| Elgin. Eyre. | Arr. | The <i>g</i> hard as in <i>give</i> . |
| Fildes. Fortescue. | Filedés. As spelt. | Not Filldes. |
| Geoffrey. Geoghegan. Gifford. Gillett. Gillott. Glamis. Gorges. | Jefrey. Gaygan. Glarms. | The <i>g</i> soft as in <i>George</i> . <i>G</i> hard as in <i>Gilbert</i> . <i>G</i> hard. |
| Gough. | Goff. | First <i>g</i> hard and second <i>g</i> soft. |
| Harcourt. Heathcote. Hertford. Home. Hughes. | Har'kut. Hethkut. Harford. Hume. Hews. | Accent on first syllable. |
| Jervis. | Jarvis. | |
| Kennaird. Kennard. Ker. Knollys. | Kennaird'. Kennard'. Kar. Knowls. | Accent on last syllable. Accent on last syllable. |
| Layard. Leconfield. Lefevre. Leigh. Lyvedon. | Laird. Lekonfield. Lefavre. Lee. Livden. | |
| Macnamara. Mainwaring. Majoribanks. McLeod. McIntosh. Meux. Millais. Milnes. Molyneaux. | Macnemar'ar. Mannering. Marshbanks. McCloud. Makintosh. Mews. Mil'lay. Mills. | Accent on third syllable. |
| Monck. Monckton. Monson. Montgomerie or Montgomery. } | Munk. Munk'ton. Munson. Mungum'ery. | The <i>x</i> not sounded. accent on first syllable. The <i>x</i> sounded with slight accent on last syllable. |
| | | Accent on first syllable. |
| | | Accent on second syllable. |

| WRITTEN | PRONOUNCED | REMARKS |
|---------------------|------------------|---|
| Mowbray. | Mobrey. | |
| Nigel. | Nigool. | |
| Parnell. | Parnell'. | Accent on last syllable. |
| Pepys. | Pep'is. | Accent on first syllable. |
| Pierrepoint. | Pierpont. | |
| Ponsonby. | Punsonby. | |
| Pontefract. | Pomfret. | |
| Pugh. | Pew. | |
| Pytchley. | | Not Pitchley. |
| Ruthven. | Riven. | |
| Sandys. | Sands. | |
| Seymour. | Sey'mer. | Accent on first syllable. |
| St. Clair. | Sinclair. | |
| St. Maur. | | |
| St. John. | Sinjin. | As regards Christian and surname, but as St. John when applied to church or locality. |
| Strachan. | Strawn. | |
| Tyrrwhitt. | Tirritt. | |
| Tollemache. | Tollmash. | |
| Tadema. | Tad'ymar. | Accent on first syllable. |
| Tremayne. | Tremayne'. | Accent on last syllable. |
| Tredegar. | Trede'gar. | Accent on second syllable. |
| Trafalgar. | Trafalgar'. | Accent on last syllable as regards the peer of that name, not otherwise. |
| Vaughan. | Vorn. | |
| Vaux. | | The <i>x</i> not sounded. |
| Villbois. | Vealbwor. | |
| Villiers. | Villers. | |
| Waldegrave. | Walgrave. | The <i>de</i> not sounded. |
| Wemyss. | Weemss. | |
| Willoughby D'Eresby | Willowby D'Ersby | |

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